

Sri Balamanorama Series No. 64.

॥ श्रीः ॥

महाकवि-श्रीभट्टबाणविरचितं

॥ हर्षचरितम् ॥

प्रथम उच्छ्वासः ।

HARSHACHARITA

THE FIRST UCCHHVĀSA

WITH ENGLISH NOTES AND TRANSLATION BY

S. VISWANATHAN, M.A.,

PRINTED AND PUBLISHED BY
THE SRI BALAMANORAMA PRESS,
MYLAPORE, MADRAS.

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PREFACE

OF the very few prose-writers in Sanskrit Bhaṭṭa Bāṇa stands foremost. Kādambarī and Harshacharita are his two well-known prose classics. That Bāṇa was a contemporary of King Harsha is patent from his Harshacharita which is an historical romance with Harsha as the hero. From the records of the Chinese traveller Huyen Tsang who for a time resided in the court of Harsha it is known that King Harsha reigned over Northern India from 606 to 648 A. D. The date of our author is therefore easily assigned to the latter half of the 6th and the earlier half of the 7th century A. D.

Bāṇa's prose consists often of lengthy compounds, words with double meaning and apparent contradictions (Virodhābhāsa). His humorous description of the Dravidian hermit in Kādambarī, the excellent speech in which Śukanāsa gives advice to Chandrapīḍa are memorable and can hardly fail to elicit the admiration of even the most hostile critic. While his style in Kādambarī is elegant, that in Harshacharita is rugged. While Kādambarī consists mostly of easy words, Harshacharita abounds in difficult ones.

King Harsha, the hero of this biography, was himself a great man of letters as is apparent from his authorship of the three well-known plays *Ratnāvalī*, *Nāgānanda* and *Priyadarśikā*. In his reign it is known that both Hinduism and Buddhism flourished side by side.

The chief merit of *Harshacharita* is that it gives the reader a deep insight into the customs and manners prevalent in courts and military camps in Ancient India, into its religion and religious beliefs, the state of society, the state of medical and other sciences and a number of other details which are of importance to an historical antiquarian.

Cowell speaks of *Harshacharita* thus :—"But besides these veiled historical allusions, the work has another interest from the vivid picture which it offers of the condition of Indian society and the manners and customs of the period. Bāṇa is not a mere rhetorician ; his descriptions of court and village life abound with masterly touches which hold up the mirror to the time. Not even the Pāli Jātakas introduce us more directly into the very heart of the period or give us a more life-like picture. The court, the camp, the quiet villages, which then, as now, contained the great mass of the population, and the still more quiet monasteries and retreats, whether of Brahmans or Buddhists,

are all painted with singular power; and his narrative illustrates and supplements the Chinese traveller's journal at every turn."

Harshacharita consists of eight Ucchhvāsas of which the first two and the earlier portion of the third are devoted to the autobiography of Bāṇa and the rest to the life of Harsha and his ancestors. The chief topic of the third Ucchhvāsa centres round an ancestor of Harsha—Pushpabhūti by name, the chief incident of his life being the protection of the homa performed by one Bhairavāchārya at dead of night against an attack from the ghost Śrīkaṇṭha. The fourth Ucchhvāsa deals with the birth of Prabhākaravardhana, his marriage with Yaśovati of whom were born Rājyavardhana, Harsha and Rājyaśrī—two sons and one daughter, the growth of all the children and the marriage of Rājyaśrī with Grahavarman of the Maukhari dynasty. The Fifth chapter relates the death of King Prabhākaravardhana while his eldest son was away on a tour of conquest. The Sixth deals with Rājyavardhana's return to the capital, the assassination of Grahavarman by a Mālwa king, the imprisonment of Rājyaśrī at Kānyakubja, the invasion of Rājyavardhana in retaliation, his slaying the Mālwa ruler, his being secretly murdered by the Gauda king and the preparations

of King Harsha to avenge himself of the murder of his brother. The Seventh deals with Prince Harsha's expedition, his meeting on the way Bhaṇḍi who came with the spoils of war from the attack of the Mālwa ruler, his deputing Bhaṇḍi to continue the march against the Gauda king while he himself went to the Vindhya woods to search for his sister that had escaped from jail. In the Eighth chapter Harsha in the course of his rambles saves his sister who had resolved to put an end to her life by marching into the fire; he entrusts her to a Buddhistic monk Bhadanta, originally known as Divākaramitra, an old friend of her husband Grahavarman. Rājyaśrī desires to turn a nun, and Harsha assures her that after crushing Gauda he would also return and both may take to asceticism together. Thus the life of Harsha is left in the middle.

In the preparation of this edition I have been greatly assisted by the English translation of Cowell and Thomas, the Sanskrit commentaries of Sankara and Jivananda Vidyasagar, and the annotated edition of Kane, to all of these I acknowledge my indebtedness.

Mylapore, Madras, }
10th June, 1963. }

S. VISWANATHAN
General Editor,
Sri Balamanorama Series-

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महाकविश्रीमद्वृणविरचितं

॥ हर्षचरितम् ॥

प्रथम उच्छ्वासः ।

नमस्तुङ्गशिरश्चुम्बिचन्द्रचामरचारवे ।

त्रैलोक्यनगरारम्भमूलस्तम्भाय शंभवे ॥ १ ॥

हरकण्ठमहानन्दभीलिताक्षीं नमाम्युमाम् ।

कालकूटविषस्पर्शजातमूर्च्छागमाभिव ॥ २ ॥

HARSHACHARITA

The First Ucchhvāsa.

1. Salutation to Śiva who is beautiful with chowrie in the form of Moon kissing his lofty crest and who is the main pillar in constructing the city of the three worlds.

2. I salute Umā whose eyes were closed by the joy of clasping the neck of Hara, who seemed, as it were, fainting due to the touch of the Kāla-kūṭa poison.

नमः सर्वविदे तस्मै व्यासाय कविवेधसे ।

चक्रे पुण्यं सरस्वत्या यो वर्षमिव भारतम् ॥ ३ ॥

प्रायः कुक्कवयो लोके रागाविष्टितदृष्टयः ।

कोकिला इव जायन्ते वाचालाः कामकारिणः ॥ ४ ॥

सन्ति श्वान इवासंख्या जातिभाजो गृहे गृहे ।

उत्पादका न बहवः कवयः शरभा इव ॥ ५ ॥

अन्यवर्णपरावृत्त्या बन्धचिह्ननिगूहनैः ।

अनाख्यातः सतां मध्ये कविश्रौरो विभाव्यते ॥ ६ ॥

3. Salutation to that Omniscient Vyāsa, the creator among poets, who made the Mahābhārata sacred by the shower of his speech as the Bhārata-varsha by the river Sarasvatī.

4. Generally bad poets of the world have their vision dominated by passion, are loquacious and doing as they please like cuckoos.

5. Numberless are they like dogs conforming to the nature of their species (by running) from door to door; but poets of creative genius are not many like Śarabhas.

6. A poet who is not reckoned to be so in the midst of good, is detected like a thief, by his simply changing the words of other poets and by his concealing the distinctive marks of their styles.

श्लेषप्रायमुदीच्येषु प्रतीच्येष्वर्थमात्रकम् ।
 उत्प्रेक्षा दाक्षिणात्येषु गौडेष्वक्षरडम्बरः ॥ ७ ॥
 नवोऽर्थो जातिरग्राम्या श्लेषोऽक्लिष्टः स्फुटो रसः ।
 विकटाक्षरबन्धश्च कृत्स्नमेकत्र दुष्करम् ॥ ८ ॥
 किं कवेस्तस्य काव्येन सर्ववृत्तान्तगामिनी ।
 कथेव भारती यस्य न व्याप्नोति जगन्नयम् ॥ ९ ॥
 उच्छ्वासान्तेऽप्यखिन्नास्ते येषां वक्त्रे सरस्वती ।
 कथमाख्यायिकाकारा न ते वन्द्याः कवीश्वराः ॥ १० ॥

7. Mostly in the North the play of words dominates, in the West only the meaning, in the South the poetic fancy, and in Gauda the verbal pomposity.

8. A new subject, a style of Jāti not rustic, a pun not strained, the sentiment which is clear, the language abounding in high sounding words—all this is too difficult to combine in a single composition.

9. What is the use of poetry of that poet whose language comprehending the farthest limit of metrics, does not pervade over the three worlds like the Bhārata story ?

10. How are the writers of prose, the princes of poets, not to be praised, upon whose tongue resides Goddess Sarasvatī, who have not become wearied even at the end of an Ucchhvāsa (division).

कवीनामगलद्वर्पो नूनं वासवदत्तया ।

शक्त्येव पाण्डुपुत्राणां गतया कर्णगोचरम् ॥ ११ ॥

पदबन्धोज्ज्वलो हारी कुतवर्णक्रमस्थितिः ।

भट्टारहरिचन्द्रस्य गद्यबन्धो नृपायते ॥ १२ ॥

अविनाशिनमग्राम्यमकरोत्सातवाहनः ।

विशुद्धजातिभिः कोशं रत्नैरिव सुभाषितैः ॥ १३ ॥

कीर्तिः प्रवरसेनस्य प्रयाता कुमुदोज्ज्वला ।

सागरस्य परं पारं कपिसेनेव सेतुना ॥ १४ ॥

11. Certainly the pride of poets vanished through Vāsavadattā when it reached their ears, as the pride of seers (Droṇa &c.) through the spear of Pāṇḍavas given by Indra when it reached the vicinity of Karna.

12. The prose-composition of the adorable Harichandra, brilliant with the arrangement of words, charming and strictly conforming to the rules of poetics, acts like a ruler.

13. Sātavāhana produced an immortal and refined treasure of verses with good sayings of purest character like jewels.

14. Resplendent like a white lotus, the fame of Pravarasena has reached the other shore of the ocean by his Setubandha like the army of monkeys.

सूत्रधारकृतारम्भैर्नाटकैर्बहुभूमिकैः ।

सपताकैर्यशो लेभे भासो देवकुलैरिव ॥ १५ ॥

निर्गतासु न वा कस्य कालिदासस्य सूक्तिषु ।

श्रीतिर्मधुरसार्द्रासु मञ्जरीष्विव जायते ॥ १६ ॥

समुद्दीपितकंदर्पा कृतगौरीप्रसाधना ।

हरलीलेव नो कस्य विस्मयाय बृहत्कथा ॥ १७ ॥

आढ्यराजकृतोत्साहैर्हृदयस्थैः स्मृतैरपि ।

जिह्वान्तः कृष्यमाणेव न कवित्वे प्रवर्तते ॥ १८ ॥

15. By his dramas with introductions made by the stage-manager, consisting of numerous characters and episodical incidents, Bhāsa attained the fame as he would have in constructing temples, erected by architects, with numerous stories, and adorned with banners.

16. By whom is not delight felt at the fine sayings uttered by Kālidāsa as at the bunches of flowers wet with the juice of honey.

17. To whom is not the Br̥hatkathā a marvel, whereby love is kindled and delight caused to Gaurī, like the sport of Śiva.

18. My tongue as if drawn inward by the Utsāhas of Ādhyarāja even by the mere remembrance as they reside in my heart, does not proceed in poesy.

तथापि नृपतेर्भक्त्याभीतो निर्वहणाकुलः ।

करोम्याख्यायिकाम्भोधौ जिह्वाप्लवनचापलम् ॥ १९ ॥

मुखप्रबोधललिता सुवर्णघटनोज्ज्वलैः ।

शब्दैराख्यायिका भाति शय्येव प्रतिपादकैः ॥ २० ॥

जयति ज्वलत्प्रतापज्वलनप्राकारकृतजगद्रक्षः ।

सकलप्रणयिमनोरथसिद्धिर्श्रीपर्वतो हर्षः ॥ २१ ॥

एवमनुश्रूयते—पुरा किल भगवान्स्वलोकमधितिष्ठन्परमेष्ठीं
विकासिनि पद्मविष्टरे समुपविष्टः सुनासीरप्रमुखैर्गीर्वाणैः परि-
वृतो ब्रह्मोद्याः कथाः कुर्वन्नन्याश्च निरवद्या विद्यागोष्ठीर्भाव-

19. Nevertheless, through my devotion to my king, undaunted and anxious in carrying out the undertaking, I make bold to plunge with my tongue into the ocean of Ākhyāyikā.

20. Elegant on account of its being easily understood, brilliant with collections of harmonious letters and conveying sense by its words, an Ākhyāyikā, appears like a bed.

21. Triumphant is Harsha by whom the world is protected by a rampart of fire of glorious valour and who is a mountain of good fortune in fulfilling the desires of all his supplicants.

It is heard thus :—In olden days, the Holy and Exalted One, presiding over his own world, was occupying a seat of full-blown lotus, attended on by Indra and other gods. And he, on a certain

यन्कदाचिदासांचक्रे । तथासीनं च तं त्रिभुवनप्रतीक्ष्यं मनुदक्ष-
चाक्षुषप्रभृतयः प्रजापतयः सर्वे च सप्तर्षिपुरःसरा महर्षयः सिषे-
विरे । केचिद्वचः स्तुतिचतुराः समुदचारयन् । केचिदपचिति-
भाञ्जि यजूंष्यपठन् । केचित्प्रशंसासामानि जगुः । अपरे विवृत-
क्रतुक्रियातन्त्रान्मन्त्रान्व्याचक्षिरे । विद्याविसंवादकृताश्च तत्र
तेषामन्योन्यस्य विद्याविवादाः प्रादुरभवन् ॥

अथातिरोषणः प्रकृत्या महातपा मुनिरत्रेस्तनयस्तारापतेभ्राता
नाम्ना दुर्वासा द्वितीयेन मन्दपालनाम्ना मुनिना सह कलहायमानः
occasion, was holding an assembly, formulating
discussions concerning Brahman and engaged
in other blemishless discussions. As he, the
Worshippable One in the three worlds was seated,
the progenitors such as Manu, Daksha, Chākshusha
and all the great sages headed by Saptarshis,
waited upon him in adoration. Some chanted
with accents the Rks appropriate for praising.
Some recited the Yajus formulæ consisting of wor-
ship. Some sang the Sāman hymns containing praise.
Others expounded the sacred texts which reveal
the doctrines of the ritual of sacrifices. And, there
arose disputes among themselves due to differences
of their exegeses.

Then a certain sage, by nature extremely
wrathful, a great ascetic, a son of Atri and
brother of lord of stars, named Durvāsas, being

साम गायन्क्रोधान्धो विस्वरमकरोत् । सर्वेषु च तेषु शापभयप्रतिप-
न्नमौनेषु मुनिष्वन्यालापलीलया चावधीरयति कमलसंभवे भगवती
कुमारी किञ्चिदुन्मुक्तबालभावे भूषितनवयौवने नवे वयसि वर्तमाना,
गृहीतचामरप्रचलद्भुजलता पितामहमुपवीजयन्ती, निर्भर्त्सनताडन-
जातरागाभ्यामिव स्वभावारुणाभ्यां पादपल्लवाभ्यां समुद्भासमाना,
शिष्यद्वयेनेव पदक्रममुखरेण नूपुरयुगलेन वाचालितचरणा, मदन-
नगरतोरणस्तम्भविभ्रमं विभ्राणा जङ्घाद्वितयम्, सलीलमुत्कल-
हंसकुलकलालापप्रलापिनि मेखलादाम्नि विन्यस्तवामहस्तकिसलया,

blinded by anger while quarelling with another sage by name Mandapāla, struck a discordant note while singing a Sāman. At this moment all the sages were silent in fear of a curse while Brahmā did not pay heed to it as he was in the sport of another conversation. The goddess Sarasvatī, a maiden of tender age, just passed out of the girlhood and adorned with a freshness of youth, was fanning the revered Father with chowries held by her waving creeper-like hands. She was bright with a natural red hue of her sprout-like feet, as it were, by the stamping due to abhorrence and her feet resonant with a pair of anklets that kept time with the placing of footsteps, as if they were two pupils (rendering the intonation of Vedas word by word). Her legs were bearing the elegance of the pillars of the portal to the city of Cupid. Her sprout-like left hand was placed sportively on the

विद्वन्मानसनिवासलघ्नेन गुणकलापेनेवांसावलम्बिता ब्रह्मसूत्रेण
 पवित्रीकृतकाया, भास्वन्मध्यनायकमनेकमुक्तानुयातमपवर्गमार्गमिव
 हारमुद्रहन्ती, वदनप्रविष्टसर्वविद्यालक्तकरसेनेव पाटलेन स्फुरता
 दशनच्छदेन विराजमाना, संक्रान्तकमलासनकृष्णाजिनप्रतिमां
 मधुरगीताकर्णनावतीर्णशशिहरिणामिव कपोलस्थलीं दधाना, तिर्य-
 कसावज्ञमुन्नमितैकभ्रूलता, श्रोत्रमेकं विश्वरश्रवणकलुषितं प्रक्षाल-
 यन्तीवापाङ्गनिर्गतेन लोचनाश्रुजलप्रवाहेणैतरश्रवणेन च विकसित-

string of her girdle that tinkled with indistinct and sweet noise like that of batches of love-sick Kalamamsas. Her body was rendered pure by the sacred thread that hung from her shoulder appearing like a coil of virtues clinging to her on account of abiding in the minds of the learned. Her necklace bright with a central gem and strung with many pearls bore the appearance of the path of salvation with the Sun in the midway and lined by many a liberated soul. Her throbbing lips shone red as though with the lac from the feet of all Vidyas that entered her mouth. While, her cheek reflected an image of black antelope's skin of Brahmā, as though the deer of the moon had come down to listen to her sweet music. One of her creeper-like eyebrows was lifted in a curve with disdain. One of her ears, defiled by the hearing of the discordant note, seemed, as it were, washed by a stream of tears

सितसिन्धुवारमञ्जरीजुषा हसतेव प्रकटितविद्यामदा, श्रुतिप्रणयि-
भिः प्रणवैरिव कर्णावतंसकुसुममधुकरकुलैरुपास्यमाना, सूक्ष्मविम-
लेन प्रज्ञाप्रतानेनेवांशुकेनाच्छादितशरीरा, बाह्वयमिव निर्मलं
दिक्षु दशनज्योत्स्नालोकं विकिरन्ती देवी सरस्वती श्रुत्वा जहास ॥

दृष्ट्वा च तां तथा हसन्तीं स मुनिः 'आः पापकारिणि, दुर्गृ-
हीतविद्यालवावलेपदुर्विदग्धे, मामुपहससि' इत्युक्त्वा शिरःकम्प-
शीर्यमाणवन्धविशरारोरुन्मिषत्तटित्तनुपिङ्गलिङ्गो जटाकलापस्य
रोचिषा सिञ्चन्निव रोषदहनद्रवेण दश दिशः, कृतकालसंनिधा-

flowing from the outer corner of her eye. While the other ear, possessed of a white full blown Sindhuvāra blossom, seemed as though smiling with the pride of her knowledge manifested. She was attended on by the swarms of bees in the flowers of her ear-ornament like Omkāras following the Śrutis. Her body wrapped by a silken garment, fine and pure, seemed as though a flash of intellect. Spreading in all directions the moonlight of her teeth, pure, as it were, a literature, Goddess Sarasvatī, on hearing the discordant note, smiled.

And on seeing her thus smiling, the sage said, 'Eh, the wretched one, thou, puffed up with the vanity of ill-gotten meagre knowledge, art laughing at me.' With these words by the lustre of his matted locks, yellowish and gleaming with the hair of lightning, whose knot being loosened by the shaking of his head, seemed to sprinkle the ten

नामिवान्धकारितललाटपट्टाष्टापदामन्तकान्तःपुरमण्डनपत्रभङ्गमक-
 रिकां भ्रुकुटिमावध्नन्, अतिलोहितेन चक्षुषामर्षदेवतायै स्वरुधिराप-
 हारमिव प्रयच्छन्, निर्दयदष्टदशनच्छदभयपलायमानामिव वाचं
 रुन्धन्दन्तांशुच्छलेन, अंसावसंसिनः शापशासनपट्टस्येव प्रशन्नप्रन्थि-
 मन्यथा कृष्णाजिनस्य, खेदकणप्रतिबिम्बितैः शापशङ्काशरणागतै-
 रिव सुरासुरमुनिभिः प्रतिपन्नसर्वावयवः, कोपकम्पतरलिताङ्गुलिना
 करेण प्रसादनलमामक्षरमालामिवाक्षमालामाक्षिप्य कामण्डलवेन

quarters with the fluid of fire of wrath; whose knitting of the eye-brow that rendered dark the chess-board of his forehead, as if the presence of God of death is felt, resembled the ornamental paintings of crocodile upon the faces of the spouses of Yama; who, with an extremely red eye, seemed as though offering an oblation of his own blood to the goddess of wrath; who under the guise of lustre of his teeth was, as it were, restraining his speech that fled through fear at the merciless biting of his lip; who tying in another way the knot of the black antelope's skin that slipped from his shoulders and appearing as an edict for cursing; who, seized in every limb by gods, demons and sages that were reflected in the drops of his perspiration, seemed to have come for refuge out of fear of a curse from him; who, by a hand whose fingers quivered at the tremor due to anger, casting off the rosary, as though, it were, a string of letters clinging to it for

चारिणा समुपस्पृश्य शापजलं जग्राह ॥

अत्रान्तरे स्वयंभुवोऽभ्यांशे समुपविष्टा देवी मूर्तिमती पीयूषफे-
नपटलपाण्डरं कल्पद्रुमदुकूलवलकलं वसाना, विसतन्तुमयेनांशुके-
नोन्नतस्तनमध्यवद्धगात्रिकाग्रन्थिः, तपोवलनिर्जितत्रिभुवनजयपता-
काभिरिव तिसृभिर्भस्मपुण्ड्रकराजिभिर्विराजितललाटाजिरा, स्कन्धा-
वलम्बिना सुधाफेनधवलेन तपःप्रभावकुण्डलीकृतेन गङ्गास्रोत-
सेव योगपट्टकेन विरचितवैकक्ष्यका, सव्येन ब्रह्मोत्पत्तिपुण्डरीक-
मुकुलमिव स्फटिकमण्डलं करेण कलयन्ती, दक्षिणमक्षमालाकृत-

propitiating him; and, having cleansed his mouth
sipping with water from the earthen-pot, he held
the water of curse.

In the meantime, Goddess Sāvitrī taking the
corporeal form was seated by the side of Brahmā,
wearing a garment made of a silken bark of
Kalpaka tree, and white as a mass of foam of
nectar. A Swastika knot was tied in between her
lofty breasts by a shawl of filaments of lotus. Her
broad forehead was bright with the three lines of
marks of holy ashes that looked like banners of
victory over the three worlds conquered by the
power of penance. Her Vaikakshyaka scarf formed
by an ascetic's wrap, hanging from her shoulders,
white like the foam of nectar, seemed as it were, the
stream of Gaṅgā that had been made to coil by the
power of her austerities. She was holding in her
left hand a crystal water-pot that resembled a white

परिक्षेपं कम्बुनिर्मितोर्मिकादन्तुरितं तर्जनतरङ्गिततर्जनीकमुत्क्षिपन्ती
 करम्, 'आः पाप, क्रोधोपहत, दुरात्मन्, अज्ञ, अनात्मज्ञ, ब्रह्म-
 बन्धो, मुनिखेट, अपसद, निराकृत, कथमात्मस्खलितविलक्षः
 सुरासुरमुनिमनुजवृन्दवन्दनीयां त्रिभुवनमातरं भगवतीं सरस्वतीं
 शमुमभिलषसि' इत्यभिदधाना, रोषविमुक्तवेत्रासनैरौकारमुखारित-
 मुखैरुत्क्षेपदोलायमानजटाभारभरितदिग्भिः परिकरबन्धभ्रमितकृ-
 ष्णाजिनाटोपच्छायाश्यामायमानदिवधैरमर्षनिःश्वासदोलाप्रेङ्खोलित-
 ब्रह्मलोकैः सोमरसमिव स्वेदविसरव्याजेन स्रवद्भिरभिहोत्रपवित्र-

lotus-bud from which sprang Brahmā. And with
 her right hand encircled by a rosary inlaid with
 rings of conch-shell and lifted high with the fore-
 finger waved in chiding, she spoke, 'Eh, wretched,
 perished by anger, wicked of heart, ignorant, devoid
 of self-knowledge, unworthy Brahmin, sage of low
 type, outcaste, dispised and put to shame by thy own
 mistake, how dost thou intend to curse the divine
 Sarasvatī, mother of the three worlds and worthy
 of being adored by hosts of gods, demons, sages and
 mortals.' So saying, on leaving her ascetic seat, she
 rose up along with the four Vedas in cor-
 poreal form that had vacated the cane seats in wrath.
 —the Vedas in corporeal form—attired in bark
 garment and holding charming chowries of Kuśa
 fibres; bearing their palāśa staff; possessing their
 circular water-pots that resembled sticks used for
 hammering; in the guise of spreading the sweat, as

भस्मस्मेरललाटैः कुशतन्तुचारुचामरचीरचीवरिभिराषाढिभिः प्रह-
रणीकृतकमण्डलुमण्डलैर्मूर्तैश्चतुर्भिर्वैदेः सह वृसीमपहाय सावित्री
समुत्तस्थौ ॥

ततो 'मर्षय भगवन् अभूभिरेषा शापस्य' इत्यनुनाध्यमानो-
ऽपि विबुधैः, 'उपाध्याय, खलितमेकं क्षमस्व' इति ब्रह्माञ्जलि-
पुटैः प्रसाद्यमानोऽपि स्वशिष्यैः, 'पुत्र, मा कथास्तपसः प्रत्यूहम्'
इति निवार्यमाणोऽप्यत्रिणा, रोषावेशविवशो दुर्वासाः 'दुर्विनीते,
व्यपनयामि ते विद्याजनितामुन्नतिमिमाम् । अधस्ताद्गच्छ मर्त्य-

it were, trickling the juice of Soma ; having their forehead bright with holy ashes of the oblations unto fire ; with their voices resounding in Omkāras ; oppressing the quarters of heavens by the burden of their matted hairs rapidly rising up and waving to and fro ; darkening the day-light by the lustre of the expanse of their black antelope's skin that flung round as they girt up their loins ; and vibrating the swing of Brahmaloaka with their rapid breaths.

When even implored by gods, 'O venerable one, be merciful, she is not a fit person for a curse,' even besought by his pupils with united palms, "Preceptor, forgive one mistake," even restrained by Atri, 'Son, do not bar thy way to asceticism,' Durvāsas, beside himself with rage, let fall the water of that curse by saying, 'Eh, the impudent girl, I am stripping this exaltation of thine acquired by knowledge. Go downward to the world

लोकम्' इत्युक्त्वा तच्छापोदकं विसर्ज्य । प्रतिशापदानोद्यतां सावित्रीम् 'सखि, संहर रोषम् । असंस्कृतमतयोऽपि जालैव द्विजन्मानो माननीयाः' इत्यभिधाना सरस्वत्येव न्यवारयत् ॥

अथ तां तथाशप्तां सरस्वतीं दृष्ट्वा पितामहो भगवान्कमलोत्पत्तिलम्पमृणालसूत्रामिव धवल्यज्ञोपवीतिनीं तनुमुद्वहन्, उद्वृच्छदच्छाङ्गुलीयमरकतमयूखलताकलापेन त्रिभुवनोपप्लवप्रशमकुशापीडधारिणेव दक्षिणेन करेण निवार्य शापकलकलम्, अतिविमलदीर्घैर्भाषिकृतयुगारम्भसूत्रपातमिव दिक्षु पातयन् दशनकिरणैः, सर-

of mortals.' While Sāvitrī was intent on pronouncing a reply to the curse, Sarasvatī herself restrained her with words thus, 'Friend, restrain thy anger; Brahmins deserve to be respected on account of their very birth even though their intellect may not be refined.'

Then beholding that Sarasvatī who was cursed thus, Lord Brahmā raised his body that was bearing the white sacred thread, as it were, a fibre sticking to him on account of his origin from the Lotus. Restraining the tumult of curse by his right hand, possessed of a (signet) ring sending forth a multitudinous rays of pure emerald, he seemed to hold a heap of kuśa grass for averting the calamity of the three worlds. With the rays of his teeth, pure and far-reaching, he seemed to let fall in all directions the Sūtrapāta (plummet lines) for the construction

स्वतीप्रस्थानमङ्गलपटहेनेव पूरयन्नाशाः, स्वरेण सुधीरमुवाच—
 'ब्रह्मन्, न खलु साधुसेवितोऽयं पन्थाः येनासि प्रवृत्तः । निह-
 न्येष परस्तात् । उदामप्रसृतेन्द्रियाश्चसमुत्थापितं हि रजः कलुष-
 यति दृष्टिमनश्चजिताम् । कियदूरं वा चक्षुरीक्षते । विशुद्धया हि
 धिया पश्यन्ति कृतबुद्धयः सर्वानर्थानसतः सतो वा । निसर्गवि-
 रोधिनी चेयं पयःपावकयोरिव धर्मक्रोधयोरेकत्र वृत्तिः । आलो-
 कमपहाय कथं तमसि निमज्जसि । क्षमा हि मूलं सर्वतपसाम् ।
 परदोषदर्शनदक्षा दृष्टिरिव कुपिता बुद्धिर्न त आत्मरागदोषं
 पश्यति । क महातपोभारवैवधिकता । क पुरोभागित्वम् । अतिरो-

of the ensuing Kṛtayuga. And with a voice permeat-
 ing the quarters like an auspicious drum heralding
 the departure of Goddess Sarasvatī, he spoke with
 a majestic tone thus: 'Brahmin, the path thou
 hast taken is not the one followed by the good; it
 will be ruinous later on. The dust raised by the
 steeds of senses that rush unrestrained, blurs the
 vision of those who have not controlled their senses.
 How far can the eyes see? For, the cultured minds
 see everything, good or bad, through their refined
 intellect. This co-existence of piety and wrath is
 contrary to nature as that of water and fire. How
 wilt thou, after removing the light, plunge into
 darkness? For, forbearance is the root of all penance.
 Adept in finding fault in others, thy wrathful mind
 does not perceive the defect of thy own passion like
 an inflamed eye. Where is the load of thy great

घणश्चक्षुष्मानन्ध एव जनः । नहि कोपकलुषिता विमृशति मतिः
 कर्तव्यमकर्तव्यं वा । कुपितस्य हि प्रथममन्धकारीभवति विद्या, ततो
 भ्रुकुटिः । आदाविन्द्रियाणि रागः समास्कन्दति, चरमं चक्षुः ।
 आरम्भे तपो गलति, पश्चात्स्वेदसलिलम् । पूर्वमयशः स्फुरति,
 अनन्तरमधरः । कथं लोकविनाशाय ते विषपादपस्येव जटावल्क-
 लानि जातानि । अनुचिता खल्वस्य मुनिवेषस्य हारयष्टिरिव
 वृत्तमुक्ता चित्तवृत्तिः । शैलूष इव वृथा वहसि कृत्रिममुपशम-
 शून्येन चेतसा तापसाकल्पम् । अल्पमपि न ते पश्यामि कुशल-

penance and where is thy censoriousness? That man with eye-sight is really blind who is possessed of an extreme wrath. Blinded by rage, the mind fails to discriminate between what should and what should not be done. At the first instance, the learning of an angry man is clouded and then his frowning brow. The passion overpowers first the senses and last the eye. In the beginning the moral virtue vanishes and afterwards the sweat. First of all flashes the disrepute and then the lower lip quivers. How disastrous to the world are thy matted hairs and bark garment as though they were, fibrous roots and bark of the poisonous tree? The state of thy mind swerved from righteousness, like a pearl of necklace, is certainly not in conformity with this sage's dress of thine. With a mind devoid of restraint dost thou, like an actor, put on in vain

जातम् । अनेनातिलघिन्नाद्याप्युपर्येव पृथक्से ज्ञानोदन्वतः । न
 खल्वनेडमूकाः एडा जडा वा सर्वे एते महर्षयः । रोषदोषनिषद्ये
 स्वहृदये निप्राह्ये किमर्थमासि निगृहीतवाननागसं सरस्वतीम् ।
 एतानि तान्यात्मप्रमादस्खलितवैलक्ष्याणि, यैर्याप्यतां यात्यविदग्धो
 जनः' इत्युक्त्वा पुनराह—'वत्से सरस्वति, विषादं मा गाः ।
 एषा त्वामनुयास्यति सावित्री, विनोदयिष्यति चास्मद्विरहदुःखि-
 ताम् । आत्मजमुखकमलावलोकनावधिश्च ते शापोऽयं भविष्यति'
 इति । एतावदभिधाय विसर्जितसुरासुरमुनिमनुजमण्डलः ससंभ्र-
 मोपगतनारदस्कन्धविन्यस्तहस्तः समुचिताह्निककरणायोदतिष्ठत् ।

the artificial robe of an ascetic. I don't see even the slightest auspiciousness in thee. Even now dost thou float with levity but on the surface of the ocean of knowledge. All these sages are not deaf and dumb, deaf and dull-witted. Why hast thou checked the innocent Sarasvatī, when thy heart haunted by the sin of wrath should rather have been restrained. These are the mistakes arising out of their own carelessness by the consequences of which the unlettered are subject to reproach.' After saying this, he spoke again, 'Child Sarasvatī, do not grieve. This Sāvitrī shall accompany thee and shall soothe thy pain of separation from us. And the curse of thine shall have its culmination at the sight of the lotus-face of thy child.' After saying so much, on dismissing the assembly of

सरस्वत्यपि शप्ता किञ्चिदधोमुखी धवलकृष्णशरां कृष्णाजिन-
लेखामिव दृष्टिपुरासि पातयन्ती सुरभिनिःश्वासपरिमललम्भैर्मूर्तेः
शापाक्षरैरिव षट्चरणचक्रैराकृष्यमाणा शापशोकशिथिलितहस्ता,
अधोमुखीभूतेनोपदिश्यमानमर्त्यलोकावतरणमार्गेव नखमयूखजाल-
केन नूपुरव्याहाराहूतैर्भवनकलहंसकुलैर्ब्रह्मलोकनिवासिहृदयैरिवानु-
गम्यमाना समं सावित्र्या गृहमगात् ॥

अत्रान्तरे सरस्वत्यवतरणवार्तामिव कथयितुं मध्यमं लोकमव-

gods, demons, sages and mortals and placing his hand upon the shoulder of Nārada who hurriedly approached, he rose up for the performance of his usual daily rites. Sarasvatī, too, setting her face a little downcast on account of being cursed, letting fall on her bosom the glance that was white and dark, as it were, a streak of a black antelope's skin, being drawn by swarms of bees sticking, as though, by letters of curse incarnate, to the fragrance of her sweet smelling breaths, and her hands weakened by the grief of curse she reached her home in the company of Sāvitrī, her way for a descent on Earth being pointed out, as it were, by the descending rays of her finger-nails; and batches of royal swans summoned by the jingling of her anklets followed after her like the minds of those who reside in the Brahmaloṇa.

In the meanwhile, as if to announce the news

ततारांशुमाली । क्रमेण च मन्दायमाने मुकुलितविसिनीविसर-
व्यसनविषण्णसरसि वासरे, मधुमदमुदितकामिनीकोपकुटिल-
कटाक्षक्षिप्यमाण इव क्षेपीयः क्षितिधरशिखरमवतरति तरुणतर-
कपिलपनलोहिते लोकैकचक्षुषि भगवति, प्रस्रुतमुखमाहेयीयू-
थश्वरत्क्षीरधाराधवलितेष्वासन्नचन्द्रोदयोदामक्षीरोदलहरीक्षालिते -
ष्विव दिव्याश्रमोपशल्येषु, अपराह्णप्रचारचलिते चामरिणि चामी-
करतटताडनरणितरदने रदति सुरस्रवन्तीरोधांसि स्वैरमैरावते, प्रसृ-
तानेकविद्याधराभिसारिकासहस्रचरणालक्तकरसानुलिप्त इव प्रक-

of Sarasvati's descent, the sun descended to the middle world. Gradually, the day waned with all its lakes depressed at the calamity of the closing of heaps of lotuses. Quickly, as it were, hurled by the angrily curved side-glances of damsels gladdened by the intoxication of wine, the sole eye of the world, as red as the mouth of a young monkey, lighted upon the peak of the mountain. The outskirts of the heavenly hermitages, white with streams of milk flowing from the dripping udders of herds of cows, seemed, as it were, washed by the swell of the violent Milky ocean on account of the rising of the moon close by. Setting out for an evening stroll, the Airāvata, with chowries on, was dashing at its own will against the banks of the divine river with its tusks resounding with the crash against its sides of gold. The sky presented a rosy colour, as if smeared

यति च तारापथे पाटलताम्, तारापथप्रस्थितसिद्धदत्तदिनकरा-
स्तमयाध्यावर्जिते रञ्जितककुभि कुसुम्भभासि स्रवति पिनाकि-
प्रणतिमुदितसंध्यास्वेदसलिल इव रक्तचन्दनद्रवे, वन्दारुमुनिवृन्दा-
रकवृन्दवध्यमानसंध्याञ्जलिबने ब्रह्मोत्पात्तिकमलसेवागतसकल-
कमलाकर इव राजति ब्रह्मलोके, समुच्चारिततृतीयसवनब्रह्मणि
ब्रह्मणि, ज्वलितयैतानज्वलनज्वालाजटालाजिरेष्वारब्धधर्मसाधनशि-
विरनीराजनेष्विव सप्तर्षिमन्दिरेषु, अघमर्षणमुषितकिल्बिषविषगदो-

with the Ālaktaka dye of the feet of many thousands of Vidyādhara damsels proceeding in pursuit of an engagement. The red sandal juice (Evening glow) poured out in the sun-set offerings of Siddhas on their journey in the sky, flushing the quarters and streaming forth the hue of safflower, appeared, as it were, the sweat of Sandhyā delighted at her obeisance to Śiva. Brilliant was the world of Brahmā where hosts of best worshipping sages folded their heaps of palms in evening adoration, appearing, as though all the lotus-beds had come together to wait upon that Lotus from which sprang Brahmā. And then Brahmā uttered aloud the Vedic hymns of third Savana. In the houses of seven sages, the courts were tressed with flames of blazing sacrificial fires, as if a camp lustration had commenced in them to secure the means for the performance of Dharma. The ascetics had become

लाघलघुषु यतिषु, संध्योपासनासीनतपस्विपङ्क्तिपूतपुलिने प्लवमान-
नलिनयोनियानहंसहासदन्तुरितोर्मिणि मन्दाकिनीजले, जलदवे-
तातपत्रे पत्ररथकुलकलत्रान्तःपुरसौधे निजमधुमधुरामोदिनि कृत-
मधुपमुदि मुमुदिपमाणे कुमुदवने, दिवसावसानताम्यस्तामरस-
मधुरमधुसपीतिप्रीते सुषुप्सति मृदुमृणालकाण्डकण्डूयनकुण्डलित-
कंधरे ध्रुतपक्षराजिवीजितराजीवसरसि राजहंसयूथे, तटलताकुसु-
मधूलिधूसरितसरिति सिद्धपुरपुरंध्रिधाम्मिलमल्लिकागन्धग्राहिणि सां-
यतने तनीयसि निशानिःश्वासानिभे नभस्वति, संकोचोदञ्चदुश्च-

light owing to the removal of the sin infected with poison that had been robbed by the Aghamarshaṇa hymn. The sandy banks of the water of Mandākinī were sanctified by the rows of ascetics seated for their evening meditation, and its waves were furrowed by the smile of floating Hamsa, the vehicle of Brahmā. Redolent with the scent of their own honey, the forest of night-lilies, the umbrellas of water deities and the private apartments of the wives of flocks of birds, began to bloom to the delight of the bees. Pleased in drinking together the sweet honey of red lotuses that were languishing towards the close of the day, the Royal swans had gone to sleep turning their necks to coil to be scratched by the soft stalks and fanning the blue lotus lakes with rows of their fluttering wings. The evening wind blows gentle like the sigh of Night making the river gray with

केसरकोटिसंकटकुशेशयकोशकोटरकुटीशायिनि षट्चरणचक्रे,
 नृत्तोद्धूतधूर्जटिजटाटवीकुटजकुड्मलनिकरनिभे नभस्थलं स्तवकयति
 तारागणे, संध्यानुबन्धताम्रे परिणमत्तालफलत्वक्त्विवि कालमेघ-
 मेदुरे मेदिनीं मीलयति नववयसि तमसि, तरुणतरतिमिरपटलपा-
 टनपटीयसि समुन्मिषति यामिनीकामिनीकर्णपूरचम्पककलिकाक-
 दम्बके प्रदीपप्रकरे, प्रतनुतुहिनकिरणकिरणलावण्यालोकपाण्डुन्या-
 श्याननीलनीरमुक्तकालिन्दीकूलबालपुलिनायमाने शातकतवे कश-

the pollens of flowers on its banks and carrying the fragrance of jasmine blossom on the locks of hair of ladies of the city of Siddhas. Swarms of bees lay within the huts of cavities of lotuses abounding in tips of filaments, high and stiff as they closed. Groups of stars that resembled the buds of Kuṭāja in the forest of matted hair of Śiva tossed at his dance filled the sky with clusters. The darkness that had just set in, coppery red on account of its being connected with twilight, resembling the outer skin of the ripe Tāla fruit and thick as the cloud of Deluge, enveloped the earth. Penetrating sharply the mass of newly formed darkness, a multitude of lamps, like clusters of Champaka buds that served the ear-ornaments of Dame Night, blazed forth. Pale with lovely light of fewer rays of the Moon and appearing like young sandy banks of the bank of Yamunā that had on giving up the dark waters been dried, the region of Indra

यति तिमिरमाशामुखे, खमुचि मेचकितविचकिलकुवलयसराशि
 शशधरकरनिकरकचग्रहाविले विलीयमाने मानिनीमनसीव शर्वरी-
 शबरीचिकुरचये चाषपक्षत्विषि तमसि, उदिते भगवत्युदयगिरि-
 शिखरकटककुहरहरिखरनखरनिवहहेतिनिहतनिजहरिणगलितरुधि -
 रनिचयनिचितमिव लोहितं वपुरुदयरागधरमधरमिव विभाव-
 रीवध्वा धारयति श्वेतभानौ, अचलच्युतचन्द्रकान्तजलधाराधौत
 इव ध्वस्ते ध्वान्ते, गोलोकगलितदुग्धविसरवाहिनि दन्तमयमकर-
 मुखमहाप्रणाल इवापूरयितुं प्रवृत्ते पयोधिमिन्दुमण्डले, स्पष्टे प्रदो-

reduced the darkness. Agitated by the seizing of its tresses by the rays of the moon like the mind of a proud beauty, darkness with its complexion like that of the wings of Chāsha, a veritable cluster of tresses of Śabarī ladies in the form of night, dissolved, after leaving the sky and darkening the pool of blooming blue lotuses. The moon, now risen, assumed a red form, as it were, the lip of Dame Night possessing the glow of the Rising Mountain, and his red form was, as it were, covered with a mass of blood oozing from its own deer killed by the weapon of sharp paws of the lion that resides in the caves of the slopes of the peaks of Rising Mountain. Dispelled was the darkness, as though washed by the stream of oozing moonstones from the eastern mountain. The orb of the moon had begun to fill the ocean, as though it were a great

यसमये सावित्री शून्यहृदयामिव किमपि ध्यायन्ती साक्षां
 सरस्वतीमवादीत्—‘सखि, त्रिभुवनोपदेशदानदक्षयास्तव पुरो
 जिह्वा जिह्वेति मे जल्पन्ती । जानास्येव यादृश्यो विसंस्थुला गुण-
 वत्यपि जने दुर्जनवन्निर्दाक्षिण्याः क्षणमङ्गिन्यो दुरतिक्रमणीया
 न रमणीया दैवस्य वामा वृत्तयः । निष्कारणा च निकारकाणि-
 कापि क्लुषयति मनस्विनोऽपि मानसमसदृशजनादापतन्ती ।
 अनवरतनयनजलसिन्धुमानश्च तरुरिव विप्लवोऽपि सहस्रधा
 प्ररोहति । अतिसुकुमारं च जनं संतापपरमाणवो मालतीकुसुम-

ivory conduit with a shape of the crocodile's mouth bearing a stream of milk trickling from the world of cows. At the clear hour of evening twilight, Sāvitrī spoke to Sarasvatī who seemed vacant in heart and meditating on something with tears—‘Friend, my tongue is ashamed of prating before thee, who is adept in giving instructions to the three worlds. Thou dost already know what crooked courses of Fate are—unsteady, unmerciful like the wicked even to the worthy, changing in a moment, not to be avoided and not pleasant. Even the slightest humiliation coming from an inferior person, done without any cause, troubles the mind even of the wise. Even a particle of misfortune when drenched with incessant tears, like a tree bereft of foliage, puts forth shoots in thousand fold. And, atoms of sufferings cause to wither the very delicate person like the blossom of Mālatī. Even a

मिव म्लानिमानयन्ति । महतां चोपरि निपतन्नणुरपि सृणारिव
 करिणां क्लेशः कदर्थनायालम् । सहजस्नेहपाशग्रन्थिवन्धनाश्च वा-
 न्धवभूता दुस्त्यजा जन्मभूमयः । दारयति दारुणः क्रकचपात
 इव हृदयं संस्तुतजनविरहः, सा नार्हस्येवं भवितुम् । अभूमिः
 खल्वसि दुःखद्वेडाङ्कुरप्रसवानाम् । अपि च पुराकृते कर्मणि
 बलवति शुभेऽशुभे वा फलकृति तिष्ठत्यधिष्ठातरि प्रष्टे पृष्ठतश्च
 कोऽवसरो विदुषि, शुचाम् । इदं च ते त्रिभुवनमङ्गलैककमलम-
 मङ्गलभूताः कथमिव मुखमपवित्रयन्त्यश्रुविन्दवः । तदलम् । अधुना
 कथय कतमं भुवो भागमलंकर्तुमिच्छासि । कस्मिन्नवतितीर्षति ते

slight suffering is sufficient to torment the great as
 goad by its fall upon elephants. And our native
 place, like a kinsman, fastened by the knotted ties
 of inborn affinity, is hard to give up. Separation
 from familiar friends, like the formidable stroke
 of a saw, tears asunder the heart. Thou dost not
 merit such affliction. Verily thou art not the
 ground wherein spring up the shoots of poison plant
 of sorrow. Further, what opportunity have the
 learned for grief when before and after us stand
 our powerful deeds whether good or bad, that reign
 and yield fruit? How can the tears full of in-
 auspiciousness spoil the face of thine which is
 like the sole lotus of the auspiciousness of the three-
 worlds? Enough of this. Now say, what part of
 the earth thou wouldst like to adorn? Upon which

पुण्यभाजि प्रदेशे हृदयम् । कानि वा तीर्थान्यनुग्रहीतुमभिलषसि ।
 केषु वा धन्येषु तपोवनधामसु तपस्यन्ती स्यातुमिच्छसि । सज्जो-
 ऽयमुपचरणचतुरः सहपांसुक्कीडापरिचयपेशलः प्रेयान्सखीजनः
 क्षितितलावतरणाय । अनन्यशरणा चाद्यैव प्रभृति प्रतिपद्यस्व मनसा
 वाचा क्रियया च सर्वविद्याविधातारं धातारं च स्वश्रेयसाय
 स्वचरणरजःपवित्रितत्रिदशासुरं सुधासूतिकलिकाकल्पितकर्णावतंसं
 देवदेवं त्रिभुवनगुरुं त्र्यम्बकम् । अल्पीयसैव कालेन स ते
 शापशोकविरतिं वितरिष्यति' इति ॥

holy land is thy heart inclined to descend? What
 holy places dost thou wish to grace? In which
 blessed penance-grove dost thou wish to remain for
 performing austerities? This dear friend, skilful
 in serving thee and agreeable on account of fami-
 liarity with thee when played together in the dust,
 is prepared to go down to the earth. Now onwards,
 for thine own well being, submit thyself in mind,
 speech and action, seeking no other refuge,
 unto Śiva, the supporter of all, the author of all
 knowledge, the dust of whose feet sanctifies gods
 and demons, whose ear-ornament is formed by
 the digits of the moon, God of gods, and the
 preceptor of the three worlds. In a very short time,
 He will bring about the end of thy sorrow of
 curse.'

एवमुक्ता मुक्तमुक्ताफलधवललोचनजललवा सरस्वती प्रत्यवा-
 दौत्—‘प्रियसखि, त्वया सह विचरन्त्या न मे कांचिदपि पीडा-
 मुत्पादयिष्यति ब्रह्मलोकविरहः शापशोको वा । केवलं कमला-
 सनसेवागुलमाद्र्यति मे हृदयम् । अपि च त्वमेव वेत्सि मे भुवि
 धर्मधामानि समाधिसाधनानि योगयोग्यानि च स्थानानि स्थातुम्’
 इत्येवमभिधाय विरराम । रणरणकोपनीतप्रजागरा चानिमीलित-
 लोचनैव तां निशामनयत् ॥

अपरेद्युदिते भगवति त्रिभुवनशेखरे खणखणायमानखर-
 खलीनक्षतनिजतुरगमुखाक्षिप्तेन क्षतजेनेव पाटलितबपुष्युदयाचल-

To her who uttered these words, Sarasvatī, shedding drops of tears white like pearl, replied—
 ‘Dear friend, as I set out in your company, neither the separation from the world of Brahmā nor the grief of curse, will cause any affliction. It is only the happiness of serving Him who is seated on a lotus that makes my heart soft. Moreover, it is thou who knowest the places on earth where Dharma can be followed, the means of abstract meditation and the practice of postures of Yoga.’ Saying so much she stopped. And she spent that night with eyes not closed and wakeful on account of tense anxiety.

The following day, when, ushered in by Aruna ruddy like the comb of an old cock, the revered sun, the diadem of the three worlds, the crest-jewel

चूडामणौ जरत्कुकवाकुचूडारुणारुणपुरःसरे विरोचने नातिदूरवर्ती
विविच्य पितामहविमानहंसकुलपालः पर्यटन्नपरवक्त्रमुच्चै-
रगायत्—

‘तरलयसि दृशं किमुत्सुकामकलुषमानसवासलालिते ।

अवतर कलहंसि वापिकां पुनरपि यास्यसि पङ्कजालयम्’ ॥२२॥

तच्छ्रुत्वा सरस्वती पुनरचिन्तयत्—‘अहमिवानेन पर्यनुयुक्ता ।

भवतु । मानयामि मुनेर्वचनम्’ इत्युक्तवोत्थाय कृतमहीतलाव-
तरणसंकल्पा परित्यज्य वियोगविक्रवं स्वपरिजनं ज्ञातिवर्गमविग-

of Udaya Mount, arose with a form red, as it were, the blood strewn from the mouth of his own horses pierced by the rough and clanking bit, the guard of the family of Hamsa who is the vehicle of Brahmā sang aloud in Aparavaktra metre as he had not moved a long distance.

‘Why dost thou, fondled in the clear Mānasa as thy home, tremble with thine tremulous eyes? O Kalahamsa, descend to the pond and thou wilt again reach the abode of lotuses.’ (22)

On hearing this, Sarasvatī reflected thus— ‘By this, I think, I am addressed. Let it be. I honour the words of the sage.’ Saying thus, arising with a determination to descend to the earth, leaving behind her attendants distressed at her separation, unminding her kinsfolks, being parted from her

गय्यावगणा त्रिः प्रदक्षिणीकृत्य चतुर्मुखं कथमप्यनुनयनिवर्तिता-
नुयायित्रतिव्राता ब्रह्मलोकतः सावित्रीद्वितीया निर्जगाम ॥

ततः क्रमेण ध्रुवप्रवृत्तां धर्मधेनुमिवाधोधावमानधवलपयोधरांम्,
उद्धुरध्वनिम्, अन्धकमथनमौलिमालतीमालिकाम्, आलीयमानवा-
लखिल्यरुद्धरोधसम्, अरुन्धतीधौततारवत्वचम्, त्वङ्गचुङ्गतरङ्गतर-
त्तरलतरतारतारकाम्, तापसवितीर्णतरलतिलोदकपुलकितपुलिनाम्,
आप्लवनपूतपितामहपातितापितृपिण्डपाण्डुरितपाराम्, पर्यन्तसुप्तसप्त-

companions, going round Brahmā thrice and some-
how politely sending back a host of devotees that
had followed her, she set out in the company of
Sāvitri from Brahmāloka.

Then, accordingly, she descended upon the
world of mortals following the river Mandākinī, the
queen of seven oceans, that had flown out from the
foot of Vishṇu, its white udders streaming down-
ward like the cow of Dharma. Roaring aloud and a
very wreath of jasmine on the crest of Śiva, its
banks were covered with Vālakhilyas that were
clinging to them. The barks of its trees were wash-
ed by Arundhatī. Tremulous were the bright stars
when they crossed the lofty and surging waves. Its
sandy banks were bristling with the flowing waters
of sesamum seeds proffered by ascetics. Its banks
were whitened by the oblations unto *manes* (divine
beings) offered by Brahmā who was purified by

र्विकुशशयनसूचितसूर्यग्रहसूतकोपवासाम्, आचमनशुचिशचीपतिशु-
 च्यमानार्चनकुसुमनिकरशाराम्, शिवपुरापतितनिर्माल्यमन्दारदाम-
 काम्, अनादरदारितमन्दरदरीदृषदम्, अनेकनाकनायकनिकायका-
 मिनीकुचकलशविलुलितविग्रहाम्, ग्राहमावग्रामस्खलनमुखरितस्रोत-
 सम्, सुषुम्णास्रुतशशिसुधाशीकरस्तबकतारकिततीराम्, धिषणामि-
 कार्यधूमधूसरितसैकताम्, सिद्धविरचितवालुकालिङ्गलङ्घनत्रासविद्रु-
 तविद्यावराम्, निर्मोकमुक्तिमिव गगनोरगस्थ, लीलाललाटिकामिव

bath. The beds of Kuśa grass of the seven sages who had slept nearby, gave the indication of the fast due to impurity caused by a solar eclipse. It was colourful with heaps of flowers offered in worship that were released by Śachī's Lord when purified by sipping of water. It had wreaths of Mandāra flowers let fall as the residue of sacrifice from the city of Śiva. It had big stones of caves of Mandara that were cut with felicity. Its surface was agitated by jar-like bosoms of the lovely spouses of host of leaders of heaven. Its streams were making noise as they slipped through numerous stones and crocodiles. Its banks were star-spangled by clusters of spray of Moon's nectar streaming forth from the Sushumnā ray. Its sandy banks were gray by the smoke of sacrificial fire of Brhaspati. Wherein Vidyā-dharas were running away in fear of treading upon the sandy lingas made by Siddhas. It was, as it

त्रिविष्टपविटस्य, विक्रयवीथीमिव पुण्यपण्यस्य, दत्तार्गलामिव नर-
 कनगरद्वारस्य, अंशुकोष्णीषपाट्टिकामिव सुमेरुनृपस्य, दुगूलकदलि-
 कामिव कैलासकुञ्जरस्य, पद्धतिमिवापवर्गस्य, नेमिमिव कृतयुगस्य,
 सप्तसागरराजमहिर्षी मन्दाकिनीमनुसरन्ती मर्त्यलोकमवततार ।
 अपश्यच्चाम्बरतलस्थितैव हारमिव वरुणस्य, अमृतनिर्झरमिव चन्द्रा-
 चलस्य, शशिमणिनिष्यन्दमिव विन्ध्यस्य, कर्पूरद्रुमद्रवप्रवाहमिव
 दण्डकारण्यस्य, लावण्यरसप्रस्रवणमिव दिशाम्, स्फाटिकशिलापट्ट-
 शयनमिवाम्बरश्रियाः, स्वच्छशिशिरसुरसवारिपूर्णं भगवतः पिता-

were, the cast slough of sky-serpent, a sportive ornament on the forehead of a clown of Heaven, the bazaar for the sale of articles of merit, the fastened bolt to the portal of the city of Hell, the silken turban-fold of the king of Sumeru, the banner made of cloth of the elephant of Kailāsa, the path of salvation, the felly of the wheel of Kṛtayuga. And as she stood on the surface of the sky, she beheld the great river, filled with clear, cool and sweet waters, a daughter of Brahmā, named Hiranyavāha and whom people call Sona, the necklace, as it were, of Varuna, the water-fall of nectar of the Moon Mountain, the flowing of the moonstone of Vindhya mountain, the stream of camphor-sap from the forest of Dandakā, the flood of essence of beauty of all quarters and the couch made of crystal slab for the beauty of the sky. On seeing it with her

महस्यापत्यं हिरण्यवाहनाभानं महानदम्, यं जनाः शोण इति कथयन्ति । दृष्ट्वा च तं रामणीयकहृतहृदया तस्यैव तीरे वासमरचयत् । उवाच च सावित्रीम्—‘सखि, मधुरमयूरविरुतयः कुसुमपांसुपटलसिकतिलतरुतलाः परिमलमत्तमधुपवेणीवीणारणितरमणीया रमयन्ति मां मन्दीकृतमन्दाकिनीद्युतेरस्य महानदस्योपकण्ठभूमयः । पक्षपाति च हृदयमत्रैव स्थातुं मे’ इति । अभिनन्दितवचना च तथेति तया तस्य पश्चिमे तीरे समवातरत् । एकस्मिंश्च शुर्चा शिलातलसनाथे तटलतामण्डपे गृहबुद्धिं बबन्ध । विश्रान्ता च नातिचिरादुत्थाय सावित्र्या सार्धमुच्चितार्चनकुसुमा सखौ । पुलिनपृष्ठप्रति-

heart captivated by its beauty she resolved to take her abode on its bank itself. And spoke to Sāvitri thus—‘Friend, the adjacent regions of this Mahānada that render dull the splendour of Mandākinī, gladden me with the sweet cries of peacocks, trees having their trunks sandy with heaps of flower-dust and attractive with the hum of lute-like swarms of bees intoxicated with fragrance. My heart yearns to abide here itself. She, whose words have been approved of by being said, ‘let it be,’ alighted along with her (Sāvitri) on its western bank. And for her dwelling she fixed her mind upon an attractive bower of creeper standing on its banks and consisting of a slab of stone. After taking rest, she got up in a short time, and after getting the flowers for worship along with Sāvitri, she took

ष्ठितसैकतशिवलिङ्गा च भक्त्या परमया पञ्चब्रह्मपुरःसरां सम्यङ्मु-
द्राबन्धविहितपरिकरां ध्रुवागीतिगर्भाभवनिपवनवनगगनदहनतप-
नतुहिनकिरणयजमानमयीर्मूर्तीरष्टावपि ध्यायन्ती सुचिरमष्टपुष्पि-
कामदात् । अयन्नोपनतेन फलमूलेनामृतरसमप्यतिशिशयिषमाणेन
च स्वादिम्ना शिशिरेण शोणवारिणा शरीरस्थितिमकरोत् । अति-
वाहितदिवसा च तस्मिन्नतामण्डपशिलातले कल्पितपल्लवशयना
सुष्वाप । अन्येद्युरप्यनेनैव क्रमेण नक्तंदिनमत्यवाहयत् ॥

एवमतिक्रामत्सु दिवसेषु गच्छति च काले याममात्रोद्गते च
रवावुत्तरस्यां ककुभि प्रतिशब्दपूरितवनगह्वरं गम्भीरतारतरं तुरङ्ग-

her bath. Having installed on sandy isles a śivaliṅga of sand and contemplating for a long while upon Śiva in eight forms, viz., earth, wind, water, sky, fire, sun, moon and sacrificer, she presented a bunch of eight flowers, after the performance of properly intertwining fingers and hands in worship with the hymns of Pañchabrahman preceding it and Dhruvā songs interrupted in the middle. She sustained her body with roots and fruits obtained without any great efforts and with Śona waters, cool, and with a sweetness excelling even nectar. As the day wore on she made a bed of leaves and slept on the stone-slab of that bower. On the next day also, in this manner only she spent the night and day.

Thus as the days wore on and time sped and the sun had gone up only for one watch, she heard in the northern extremity the sound of neighs of horses,

हेषितह्लादमशृणोत् । उपजातकुतूहला च निर्गत्य लतामण्डपा-
द्विलोकयन्ती विकचकेतकीगर्भपत्रपाण्डुरं रजःसंघातं नातिदवी-
यसि संमुखमापतन्तमपश्यत् । क्रमेण च सामीप्योपजायमाना-
भिव्यक्ति तस्मिन्महति शफरोदरधूसरे रजसि पयसीव मकर-
चक्रं प्लवमानं पुरः प्रधावमानेन, प्रलम्बकुटिलकचपलवघटित-
ललाटजूटकेन, धवलदन्तपत्रिकाद्युतिहसितकपोलभित्तिना, पि-
तृदृक्कृष्णागुरुपङ्क्तकल्कचक्षुरणकृष्णशबलकषायकञ्चुकेन, उत्तरीय-
कृतशिरोवेष्टनेन, वामप्रकोष्ठनिविष्टस्पष्टहाटककटकेन, द्विगुणपट्ट-

high and distinct, filling the caves of forest with their echoes. With curiosity aroused, after emerging from the bower and looking around, she beheld, not far off, a mass of dust gray as the inner leaf that consists of the expanding Ketakī flower and approaching towards her. She presently saw a troop of horses having become distinct on account of coming closer, floating like an army of crocodiles on the great water of dust grey like the belly of fish and with an army of foot in thousands running ahead of it, consisting mostly of young men. They had locks of curly and hanging hair tied upon their foreheads, their ample cheeks smiling with the lustre of the white ear-ornaments, wrapped themselves with jerkins dark, variegated and fragrant on being smeared with the paste of black amber, their upper garments made into turbans, the bright golden bracelets placed on their

पट्टिकागाढग्रन्थिप्रयितासिधेनुना, अनवरतव्यायामकृशकर्कश-
शरीरेण, वातहरिणयूथेनेव मुहुर्मुहुः खमुड्डीयमानेन, लङ्घितसम-
विषमावटवटपेन, कोणधारिणा, कृपाजपाणिना, सेवागृहीत-
विविधवनकुसुमफलमूलपर्णेन, 'चल चल, याहि याहि, अप-
सर्पापसर्प, पुरः प्रयच्छ पन्थानम्' इत्यनवरतकृतकलकलेन युव-
प्रायेण, सहस्रमात्रेण पदातिबलेन सनाथमश्ववृन्दं संददर्श ॥

मध्ये च तस्य सार्धचन्द्रेण मुक्ताफलजालमालिना विविधरत्न-
खण्डखचितेन शङ्खक्षीरफेनपाण्डुरेण क्षीरोदेनेव स्वयं लक्ष्मीं दातु-
मागतेन गगनगतेनातपत्रेण कृतच्छायम्, अच्छाच्छेनाभरणशुतीनः

left forearms, their daggers fastened in firm knots in their sashes of double folded cloth, their bodies hard and slim by constant physical exercise, and leaping up rapidly every now and then as though a herd of swift deer, jumping over even and uneven surface, pits and bushes, bearing clubs, swords in hands, carrying a variety of wild flowers, fruits, roots and leaves for worship and making a confused noise ever and anon with shouts, 'March, march, make speed, make speed, away, away, make way afore.'

In the midst of that army, she beheld a youth of about eighteen years old. Shadowed by an umbrella, raised high in the sky, with a crescent moon, encircled by a heap of pearls, inlaid with a variety of pieces of gems and white like a conch, milk and foam, resembled the Milky ocean, come of its own accord to offer Lakshmi. Surrounded was

निवहेन दिशामिव दर्शनानुरागलभेन चक्रवालेनानुगम्यमानम्,
 आनितम्बविलम्बिन्या मालतीशेखरस्रजा सकलभुवनविजयार्जि-
 तया रूपपताकयेव विराजमानम्, उत्सर्पिभिः शिखण्डखण्डि-
 कापद्मरागमणेरुणैरंशुजालैरदृश्यमानवनदेवताविधृतैर्बालपल्लवैरिव
 प्रमृज्यमानमार्गरेणुपरुषवपुषम्, बकुलकुड्मालमण्डलीमुण्डमाला-
 मण्डनमनोहरेण कुटिलकुन्तलस्तवकमालिना मौलिना मीलितातपं
 पिवन्तमिव दिवसम्, पशुपतिजटामुकुटमृगाङ्गद्वितीयशकलघटि-
 तस्येव सहजलक्ष्मीसमालिङ्गितस्य ललाटपट्टस्य मनःशिलापङ्क-
 पिङ्गलेन लावण्येन लिम्पन्तमिवान्तरिक्षम्, अभिनवयौवनारम्भाव-

he, by heaps of bright lustre of his ornaments, as though by the horizon of the sky sticking to him out of zeal to gaze at him. He was attractive with a wreath of Mālatī blossoms adorning his head and hanging down to his hips, as it were, a banner of beauty won by a conquest of the entire world. His body soiled due to the dust on the way was cleansed by the upshooting red rays of the ruby in his crest, as though by tender leaves held by an invisible forest-deity. With his head attractive by being adorned with a wreath of Bakula buds and his hair wreathed in clusters with curls, he appeared to be drinking the day, the blaze of which was contracted. By the loveliness, yellow like that of arsenic paste, of his broad forehead clasped by its natural beauty and appearing to be composed of a second portion of the moon that forms the crown of Śiva's matted hair,

दृग्भ्रमप्रगल्भदृष्टिपातवृणीकृतत्रिभुवनस्य चक्षुषः प्रथिम्ना विकच-
कुमुदकुवलयकमलसरःसहस्रसंछादितदशदिशं शरदमिव प्रवर्तय-
न्तम्, आयतनयननदीसीमान्तसेतुबन्धेन ललाटतटशशिमणि-
शिलातलगलितेन कान्तिसलिलस्रोतसेव द्राघीयसा घोणावशेन
शोभमानम्, अतिसुरभिसहकारकर्पूरककोललवङ्गपारिजातक-
परिमलमुचा मत्तमधुकरकुलकोलाहलमुखरेण मुखेन सनन्दनवनं
वसन्तमिव वमन्तम्, आसन्नसुहृत्परिहासभावनोत्तानितमुखमुग्ध-
हसितैर्दशनज्योत्स्नास्त्रपितदिङ्मुखैः पुनःपुनर्नभसि संचारिणं
चन्द्रालोकमिव कल्पयन्तम्, कदम्बमुकुलस्थूलमुक्ताफलयुगलमध्या-

he seemed to smear the sky. By his expansive eyes, whose looks bold due to the confidence at the beginning of fresh youthhood, put to shame the three worlds, he seemed to create an autumn, enveloping the ten quarters with thousands of full-blown blue, white and red lotuses. Charming was he with a long nose, which, as it were, a stream of loveliness slipping from the moon-slab of his forehead and, a bridge across the river of his long eyes. By his mouth emitting a fragrance of sweet smelling mangoes, camphor, Kakkola, cloves and Pārijāta, and resonant with a hum of intoxicated swarms of bees he seemed to emit the season of spring together with the Nandana garden. By the innocent smiles of his upraised face, bathing the quarters with the moon-light of his teeth to listen to the jests of his friends nearby he seemed to spread again and again

ध्यासितमरकतस्य त्रिकण्टककर्णाभरणस्य प्रेङ्खतः प्रभया समुत्स-
 र्पन्त्या कृतसकुसुमहरितकुन्दपल्लवकर्णावतंसमिवोपलक्ष्यमाणम्,
 आमोदितमृगमदपङ्कलिखितपत्रभङ्गभास्वरम् भुजयुगलमुदाममकरा-
 क्रान्तशिखरमिव मकरकेतुकेतुदण्डद्वयं दधानम्, धवलब्रह्मसूत्र-
 सीमन्तितं सागरमथनसामर्षगङ्गास्रोतःसंदानितमिव मन्दरं देह-
 मुद्वहन्तम्, कर्पूरक्षोदमुष्टिच्छुरणपांसुलेनेव कान्तोच्चकुचचक्रवाक-
 युगलविपुलपुलिनेनोरःस्थलेन स्थूलभुजायामपुञ्जितम् पुरो वि-
 स्तारयन्तमिव दिक्चक्रम्, पुरस्तादीषदधोनाभिनिहितैककोणकम-

the lustre of the moon moving in the sky. By the lustre emitted from his dangling three-pointed ear-ornament—an emerald set in the middle of two pearls as big as Kadamba buds—was he seemed to suggest a pendant of green jasmine leaves with blossoms. Adorned with ornamental lines drawn with the paste of scented musk, he was bearing a pair of arms as if they were two poles of Cupid's banner possessed of formidable crocodiles on their tops. He was endowed with a body with a parting line of white sacred thread, as it were, the Mandara mountain encircled by the stream of Gaṅgā indignant at the churning of the ocean. By his chest, dusty with the smearing of camphor in handfuls, affording a vast sandy bank for the pair of Chakravākas of the lofty bosoms of his spouse, he was appearing to spread out before him a horizon kept within bounds by his long and stout arms. His slender waist was distinguished

नीयेन पृष्ठतः कक्ष्याधिकक्षिप्तपल्लवेनोभयतः संवलनप्रकटितोरु-
 त्रिभागेन हारीतहरिता निविडनिपीडितेनाधरवाससा विभज्य-
 मानतनुतरमध्यभागम्, अनवरतश्रमोपचितमांसकठिनविकटमकर-
 मुखसंलग्नजानुभ्यां विशालवक्षःस्थलोपलवेदिकोत्तम्भनशिला-
 स्तम्भाभ्यां चारुचन्दनस्यासकरथूलकान्तिभ्यामूरुदण्डाभ्यामुपहस-
 न्तमिवैरावतकरायामम्, अतिभरितोरुभारवहनखेदेनेव तनुतर-
 जङ्घाकाण्डम्, कल्पपादपपल्लवद्वयस्यैव पाटलस्योभयपार्श्वावल-
 म्बितः पादद्वयस्य दोलायमानैर्नखमयूखैरश्वमण्डनचामरमालामिव

by an under-garment, pressed hard, green like Hārīta birds, charming with one end fixed in front a little below the navel, and the hem of which hung behind over his girdle and with both sides of it so wound as to exhibit a third part of his thighs. With a pair of stout thighs, very bright with the shining of the smear of sandal-paste, having knees well knit to it resembling a huge crocodile's mouth possessed of hard flesh accumulated by constant exercise, and the very stone-pillars for supporting the stone-platform of his broad chest, he seemed as though laughing in scorn at the length of the trunk of Airāvata. His shanks were very slim as though due to the fatigue of supporting the burden of his very stout thighs. By the oscillating rays of the toe-nails of his feet hanging on both sides and red like the two sprouts of Kalpaka tree, he seemed as though made a string of chowries, as ornaments

रचयन्तम्, अभिमुखमुच्चैरुदञ्चद्भिरतिचिरमुपरि विश्राम्याद्भिरिव
 चलितविकटम् पतद्भिः खुरैः खण्डितभुवि प्रतिक्षणदशनविमुक्त-
 खणखणायितखरखलीने दीर्घघ्राणलीनलालिकललाटलुलितचारु-
 चाभीकरचक्रके शिञ्जानशातकौम्भजयनशोभिनि मनोरंहसि
 गोलाङ्गूलकपोलकालकायलोन्नि नीलसिन्धुवारवर्णे वाजिनि महति
 समारूढम्, उभयतः पर्याणपट्टश्लिष्टहस्ताभ्यामासन्नपरिचारकाभ्यां
 दोधूयमानधवलचामरिकायुगलम्, अप्रतः पठतो वन्दिनः
 सुभाषितमुत्कण्टकितकपोलफलकेन लम्कर्णोत्पलकेसरपक्ष्मशक-

for his horse. He was mounted on a great horse in
 hue like that of dark Sindhuvarā flower, swift
 like the mind, having a coat as black as the cheeks
 of Golāṅgūla ape, tearing the earth by its hoofs,
 raised aloft in front, that seemed to rest
 for a long time in the sky and which fell as they
 pranced, the hard bit of which clanked at every
 moment when let off by its teeth, the forehead
 of which was dangling with rings of excellent gold
 and with the end of the bit fastened to its long
 nose, and which was decorated with a tinkling
 golden trappings. Close on either side, there were
 two body-guards grasping the saddle cloth by their
 hands and waving a pair of white chowries. By
 his moon-like face, was reflected the song of a bard
 who was reciting in front, with cheeks bristling with
 hairs as though, they were tiny filaments of the

लेनेव मुखशशिना भावयन्तम्, अनङ्गयुगावतारमिव दर्शयन्तम्,
 चन्द्रमयीमिव सृष्टिमुत्पादयन्तम्, विलासप्रायमिव जीवलोकं
 जनयन्तम्, अनुरागमयमिव सर्गान्तरमारचयन्तम्, शृङ्गारमय-
 मिव दिवसमापादयन्तम्, रागराज्यमिव प्रवर्तयन्तम्, आकर्ष-
 णाञ्जनमिव चक्षुषोः, वशीकरणमन्त्रमिव मनसः, स्वस्थावेशचूर्णमि-
 वेन्द्रियाणाम्, असंतोषमिव कौतुकस्य, सिद्धयोगमिव सौभाग्यस्य,
 पुनर्जन्मदिवसामिव मन्मथस्य, रसायनमिव यौवनस्य, एकराज्यमिव
 रामणीयकस्य, कीर्तिस्तम्भमिव रूपस्य, मूलकोषमिव लावण्यस्य,
 पुण्यकर्मपरिणाममिव संसारस्य, प्रथमाङ्कुरमिव कान्तिलतायाः,

lotus on his ear sticking to them. He seemed to exhibit a descent of an era of Cupid, to create a cosmos of moonlight, to produce a world of living beings consisting of smiles. He seemed as though producing another world abounding in affection, bringing about a day full of love, commencing a reign of attachment. He was as though an alluring collyrium to the eyes, a bewitching incantation to the mind, a powder influencing the senses to be comfortable. For desire he was an insatiable delight; for bliss a never-failing remedy; for Cupid a day of resurrection; for youthhood an elixir; for beauty a sole kingdom; for appearance a pillar of triumph; for loveliness a chief treasure; for worldly existence a fruition of good deeds; for beauty's creeper a first sprout; for Brahmā a fruit

सर्गाभ्यासफलमिव प्रजापतेः, प्रतापमिव विभ्रमस्य, यशःप्रवाह-
मिव वैदग्ध्यस्य, अष्टादशवर्षदेशीयं युवानमद्राक्षीत् ॥

पार्श्वे च तस्य द्वितीयमपरसंस्लिष्टतुरङ्गम्, प्रांशुमुत्तमतप-
नीयस्तम्भाकारम्, परिणतवयसमपि व्यायामकठिनकायम्,
नीचनखश्मश्रुकचम्, शुक्तिखलतिम्, ईषत्तुन्दिलम्, रोमशोरः-
स्थलम्, अनुल्बणोदारवेशतया जरामपि विनयमिव शिक्षयन्तम्,
गुणानपि गरिमाणमिवानयन्तम्, महानुभावतामपि शिष्यतामिवा-
नयन्तम्, आचारस्याप्याचार्यकमिव कुर्वाणम्, धवलवारवाण-
धारिणम्, धौतदुकूलपट्टिकापरिवेष्टितमौलिं पुरुषम् ॥

of his skill in creation; for grace a glory; and for
wisdom a flood of fame.

By his side there was a person on a horse with
no one in attendance, robed in white armour, his
head being encircled by a white silken cloth. Lofty
in appearance like a pillar of molten gold, with a
body rendered sturdy due to physical exercise
despite his advanced age, with short nails, beard
and hair, bald like a pearl-oyster, possessed of a
slightly protuberant belly and of a hairy chest,
dressed elegantly but not pretentiously, he seemed
as though, imparting decorousness even to old age,
adding weight even to virtues, making even
magnanimity to be a pupil and providing instruc-
tion even to good behaviour.

अथ स युवा पुरोयायिनां यथादर्शनं प्रतिनिवृत्य विस्मित-
मनसां कथयतां पदातीनां सकाशादुपलभ्य दिव्याकृति तत्कन्या-
युगलमुपजातकुतूहलः प्रतूर्णतुरगो दिदृक्षुस्तं लतामण्डपोद्देशमाज-
गाम । दूरादेव च तुरगादवततार । निवारितपरिजनश्च तेन
द्वितीयेन साधुना सह चरणाभ्यामेव सविनयमुपससर्प । कृतोप-
संग्रहणौ तौ सावित्री समं सरस्वत्या किसलयासनदानादिना सकु-
सुमफलाध्यावसानेन वनवासोचितेनातिथ्येन यथाक्रममुपजग्राह ।
आसीनयोश्च तयोरासीना नातिचिरमिव स्थित्वा तं द्वितीयं प्रव-
यसमुद्दिश्यावादीत्—‘आर्य, सहजलज्जाधनस्य प्रमदाजनस्य प्रथ-

Then the youth set forth to the bower urging
his horse to a greater speed, eager to look at that
pair of divine maidens, his curiosity being aroused
on learning about them from the vanguard soldiers
that had reported on their return with hearts filled
with astonishment after having had a glance at
them. When even at a distance, he dismounted his
horse. After leaving behind the retinue, he drew
near them in reverence on foot only accompanied
by the second good one. As they offered their
respectful salutation, Sāvitri together with Saras-
vatī duly received them with a hospitality in keep-
ing with the forest life starting with the offer of a
seat of foliage and finishing with gifts of fruits and
flowers. She (Sāvitri), who sat after they had taken
their seats, and remained for a short while, spoke
to the second of the two that was advanced in age

माभिभाषणमशालीनता, विशेषतो वनमृगीमुग्धस्य कुलकुमारी-
जनस्य । केवलमियमालोकनकृतार्थाय चक्षुषे स्पृहयन्ती प्रेरयत्यु-
दन्तश्रवणकुतूहलिनी श्रोत्रवृत्तिः । प्रथमदर्शने चोपायनमिवोप-
नयति सज्जनः प्रणयम् । अप्रगल्भमपि जनं प्रभवता प्रश्रयेणा-
र्पितं मनो मध्विव वाचालयति । अयत्नेनैव चातिनम्रे साधौ
धनुषीव गुणः परां कोटिमारोपयति विस्त्रम्भः । जनयन्ति च
विस्मयमतिधीरधियामप्यदृष्टपूर्वा दृश्यमाना जगति स्रष्टुः सृष्टयति-
शयाः, यतस्त्रिभुवनाभिभावि रूपमिदमस्य महानुभावस्य । सौज-
न्यपरतन्त्रा चेयं देवानां प्रियस्यातिभद्रता कारयति कथां न तु

thus:—'Sir, to address first is impolite of women. whose inborn modesty is all in all, particularly so. of high-born maidens innocent, like sylvan does. But, this sense of hearing, emulous of the eye gratified on seeing you, prompts me who is desirous of hearing the news of you. And at the first sight the good offers affection like a present. Like wine, the heart offered by the great with courtesy makes even a timid person loquacious. Confidence without any effort reaches its highest point in the submissive good like a bowstring does the farthest point on the flexible bow. Excellences of creation now visible in the world but not seen before, cause astonishment even to the deeply learned ; for, the charm of this high-souled person surpasses every-thing in the three worlds. It is not the fickleness

युवतिजने सहोत्था तरलता । तत्कथयागमनेनापुण्यभाक्तमो
 विजृम्भितविरहव्यथः शून्यतां नीतो देशः । क वा गन्तव्यम् ।
 कस्य वायमपहृतहरहुंकाराहंकारोऽपर इवानन्यजो युवा । किं नाम्नः
 समृद्धतपसः पितुरयममृतवर्षा कौस्तुभमणिरिव हरेर्हृदय-
 माहादयति । का चास्य त्रिभुवननमस्या प्रभातसंध्येव महत्स्ने-
 जसो जननी जननी । कानि वास्य पुण्यभस्त्रि भजन्यभिरूया-
 मक्षराणि । आर्यपरिज्ञानेऽप्ययमेव क्रमः कौतुकानुरोधिनी हृदयस्य'
 इत्युक्तवत्यां तस्यां प्रकटितप्रश्रयोऽसौ प्रतिव्याजहार—‘आयु-
 ष्मति, सतां हि प्रियंवदा कुलविद्या । न केवलमाननं हृदयमपि च

natural to women of youthful age that makes me speak but the beauty *par excellence* of this one dear to gods dependent on kindness. So tell me what unhappy country by your coming has been rendered desolate wherein the grief of separation looms large? Where should you go? Whose son is this youth like another Cupid that lowers the pride of Humkāra of Śiva? How goes the name of the father steeped in penance whose heart this young man gladdens, like Kaustubha jewel with the shower of nectar does the heart of Vishṇu? Who is his mother, worthy of respect of the entire universe, the parent, like the twilight at morn, of an eminent splendour? What blessed letters constitute his name? Same is the order in inquiring about your revered self as well, to a heart yielding to curiosity. As she spoke thus, the other, manifesting humility replied :—‘Long-lived one, the agreeable speech is a

ते चन्द्रमयमिव सुधाशीकरशीतलैरानन्दयति वचोभिः । सौजन्य-
जन्मभूमयो भूयसा शुभेन सज्जननिर्माणशिल्पकला भवादृशो
जायन्ते । दूरे तावदन्योन्यस्यालापनमभिजातैः सह दृशोऽपि
मिश्रीभूता महतीं भूमिमारोपयन्ति । श्रूयताम्—‘अयं खलु
भूषणं भार्गववंशस्य भगवतो भूर्भुवःस्वस्त्रितयतिलकस्य, अदभ्र-
प्रभावस्तम्भितजम्भारिभुजस्तम्भस्य, सुरासुरमुकुटमणिशिलाशयन-
दुर्ललितपादपङ्केरुहस्य, निजतेजःप्रसरण्णुपुल्लोन्नश्यवनस्य बहि-
र्वृत्तिजीवितं दधीचो नाम तनयः । जनन्यप्यस्य जितजगतोऽनेक-

hereditary art with the good. Not only your face but also your heart is moon-like, yielding delight by words cool like sprays of nectar. Women of your stamp, the birth place of goodness come into the world as fine arts for moulding noble men after a good deal of merits. Let mutual conversation stand afar; even interchange of glances with the noble elevates one to the highest pitch. Let it be heard. This young man, Dadhīcha by name, the ornament of Bhṛgu's race, the son and a life existing externally of Chyavana—who was distinguished among the three worlds, Bhūr, Bhuvās and Svar, whose invincible prowess paralysed the pillar-like arm of Indra, whose lotus-like feet heavily treading upon the bed made of the jewelled crests of gods and demons and who scorched Puloman by the profusion of his splendour. His mother was a princess by name

पार्थिवसहस्रानुयातस्य शर्यातस्य सुता राजपुत्री त्रिभुवनकन्या-
रत्नं सुकन्या नाम । तां खलु देवीमन्तर्वर्त्रीं विदित्वा वैजनेने-
माप्तिं प्रसवाय पिता पत्युः पार्श्वीत्स्वगृहमानाययत् । असूत च
सा तत्र देवी दीर्घायुषमेनम् । अनेहसावर्धत तत्रैवायमानन्दितज्ञा-
तिवर्गो बालस्तारकराज इव राजीवलोचनो राजगृहे । भर्तृभवन-
मागच्छन्त्यामपि दुहितरि नासेचनकदर्शनमिममुच्चन्मातामहो
मनोविनोदनं नप्तरम् । अशिक्षतायं तत्रैव सर्वा विद्याः सकलाश्च
कलाः । कालेन चोषारूढयौवनमिमालोक्याहमिवासावप्यनुभवतु

Sukanyā, a gem among the maidens of the three-
worlds and daughter of Śaryāta who was the con-
queror of the world with followers of thousands
of innumerable kings. Observing her to be pregnant,
the father brought her back home for delivery from
the place of her husband at the birth-month. There
the queen gave birth to this long-lived one. In that
royal house grew along with the time the lotus-eyed
one, the delight of kinsmen, like the young lord
of stars. Even when his daughter came back to
her husband's home, the grandfather did not send
back the grandson whose sight never satiated him
and who gave a solace to his mind. There itself he
was taught all sciences and arts. And in course of
time observing him to have attained the youthhood,
the maternal grandfather, considering that he
(father) should also enjoy like him the pleasing
sight of this lotus-face, has now sent him to his

मुखकमलावलोकनानन्दमस्थेति मातामहः कथंकथमप्येनं पितुर-
 न्तिकमधुना व्यसर्जयत् । मामपि तस्य देवस्य सुगृहीतनाम्नः शर्या-
 तस्याज्ञाकारिणं विकुक्षिनामानं भृत्यपरमाणुमवधारयतु भवती ।
 पितुः पादमूलमायान्तं मया साभिसारमकरोत्स्वामी । तद्धि नः
 कुलक्रमागतं राजकुलम् । उत्तमानां च चिरंतनता जनयत्यनुजी-
 विन्यपि जने कियन्मात्रमपि मन्दाक्षम् । अक्षीणः खलु दाक्षि-
 ण्यकोशो महताम् । इतश्च गव्यूतिमात्रमिव पारेशोणं तस्य भग-
 वतश्च यवनस्य खनाम्ना निर्मितव्यपदेशं च्यावनं नाम चैत्ररथ-
 कल्पं काननं निवासः । तदवधिश्चैयं नौ यात्रा । यदि च
 गृहीतक्षणं दाक्षिण्यमनवहेलं वा हृदयमस्माकमुपरि भूमिर्वा प्रसा-

father's side with difficulty. But your honour, may know me to be an insignificant attendant named Vikukshi, carrying the biddings of that master Śaryāta of blessed name. My master made him as he was proceeding towards his father's place to be accompanied by me. Our royal race has been following the order of heredity. Servitude of long time generates a feeling of tenderness in good even towards a dependant. Inexhaustible indeed is the treasure of good feelings in the great. From here two krośas hence across the Śoṇa, is the abode of Chyavana, a wood almost similar to that of Chitra-ratha, named Chyāvana, a title derived from his own name. That is the destination of our journey. If you are seized by courteousness for a moment or

दानामयं जनः श्रवणार्हो वा, ततो न विमाननीयोऽयं नः प्रथमः
 प्रणयः कुतूहलस्य । वयमपि शुश्रूषवो वृत्तान्तमायुष्मत्योः । नेय-
 माकृतिर्दिव्यतां व्यभिचरति । गोत्रनामनी तु श्रोतुमभिलषति
 नौ हृदयम् । तत्कथय कतमो वंशः स्पृहणीयतां जन्मना नीतः ।
 का चेयमत्रभवती भवत्याः समीपे समवाय इव विरोधिनां पदा-
 र्थानाम् । तथा हि । संनिहितबालान्धकारा भास्वन्मूर्तिश्च, पुण्ड-
 रीकमुखी हरिणलोचना च, बालातपप्रभाधरा कुमुदहासिनी च,
 कलहंसस्वना समुन्नतपयोधरा च, कमलकोमलकरा हिमगिरिशि-

your heart is free from disdain towards us or this person is a fit recipient of favours or worthy of being heard, then, let not this our first request of curiosity be turned down. We, too, are desirous of hearing the story of your long-lived selves. Your personality does not go against divinity. Our hearts long to hear your lineage and names. Say, therefore, which race had been made enviable by your birth. Who is this venerable lady by your side, an inseparable combination, as it were, of mutually exclusive qualities? For instance, with fresh darkness near by, she has the appearance of Sun; with the tiger in her face, she has the deer in her eye; with the brilliance of the young sun she has the smiles of night-lilies; with the cries of Kalamhamsa she is having swelling breasts; her hands tender like lotus and yet her hips broad as rocks of

लापृथुनितम्बा च, करभोरुर्विलम्बितगमना च, अमुक्तकुमारभावा
स्निग्धतारका च' इति । सा त्ववादीत्—'आर्य, श्रोष्यसि कालेन ।
भूयसो दिवसानत्र स्थातुमभिलषति नौ हृदयम् । अल्पीयांश्चायमध्वा ।
परिचय एव प्रकटीकरिष्यति । आर्येण न विस्मरणीयोऽयमनुषङ्ग-
दृष्टो जनः' इत्यभिधाय तूष्णीमभूत् । दधीचस्तु नवाम्भोभरगभीरा-
म्भोधरध्वाननिभया भारत्या नर्तयन्वनलताभवनभाजो भुजगभुजः
मुधीरमुवाच—'आर्य, करिष्यति प्रसादमार्याराध्यमाना । पश्या-
मस्तावत्तातम् । उत्तिष्ठ । व्रजामः' इति । तथेति च तेनाभ्यनुज्ञातः
शनैरुत्थाय कृतनमस्कृतिरुच्चाल । तुरगारूढं च तं प्रयान्तं

Himalayan Mountain; her thighs camel-like yet
having a sluggish gait; who, having not given up
her devotion towards Kumāra, is yet affectionate
towards Tāraka.' She spoke—'Respected sir, please
hear for a moment. Our hearts are inclined to
remain here for a number of days and the distance
is very short. Familiarity will assuredly make clear.
Let not your revered self forget one seen perchance.'
Having said so much, she remained silent. Dadhīcha
too, with a voice similar to the loud roar of clouds
laden with fresh waters setting the peacocks
at dance in creeper-bowers, spoke majestically thus,
'Revered sir, being propitiated Her Highness will
bestow grace on us. We shall see my father. Get
up, let us go.' He, who had been acquiesced in by
the other, having got up slowly, started with an

सरस्वती सुचिरमुत्तम्भितपक्ष्मणा निश्चलतारकेण लिखितेनैव
चक्षुषा व्यलोकयत् । उत्तीर्य च शोणमचिरेणैव कालेन दधीचः
पितुराश्रमपदं जगाम । गते च तस्मिन्सा तामेव दिशमालोक-
यन्ती सुचिरमतिष्ठत् । कृच्छ्रादिव च संजहार दृशम् ॥

अथ मुहूर्तमिव स्थित्वा स्मृत्वा च तां तस्य रूपसंपदं पुनः
पुनर्व्यस्मयतास्या हृदयम् । भूयोऽपि चक्षुराचक्राह्व तद्दर्शनम् ।
अवशेव केनाप्यनीयत तामेव दिशं दृष्टिः । अप्रहितमपि मनस्ते-
नैव सार्धमगात् । अजायत च नवपल्लव इव बालवनलतायाः
कुतोऽप्यस्या अनुरागश्चेतसि । ततःप्रभृति च सालस्येव शून्येव

offer of salutation. With her eyes, possessed of raised lashes and motionless pupil, as though painted, Sarasvatī gazed for a long time at him who proceeded after mounting his horse. After crossing the Śona, Dadhīcha reached in a short while the hermitage of his father. When he went away Sarasvatī remained for a long while looking in that direction and as if with difficulty she withdrew her eyes.

Then as she remained for a moment contemplating upon that perfection of his beauty, her heart was struck with wonder more and more. Her eyes again longed for a glimpse of him. Her glance was drawn instinctively by something in the same direction. Her heart went only with him though not engaged to do so. Like a fresh sprout of young forest-creeper, love was born somehow in her heart.

स्ननिद्रेव दिवसमनयत् । अस्तमुपयाति च प्रत्यक्पर्यस्तमण्डले लाङ्ग-
लिकास्तवकताम्रत्विषि कमलिनीकामुके कठोरसारसशिरःशोण-
शोचिषि सावित्रे त्रयीमये तेजसि, तरुणतरतमालश्यामले च मलि-
नयति व्योम व्योमव्यापिनिं तिमिरसंचये, संचरत्सिद्धसुन्दरी-
नूपुररवानुसारिणि च मन्दं मन्दं मन्दाकिनीहंस इव समुत्सर्पति
शशिनि गगनतलम्, कृतसंध्याप्रणामा निशामुख एव निपत्य
विमुक्ताङ्गी पल्लवशयने तस्थौ । सावित्र्यपि कृत्वा यथाक्रियमाणं

Now onwards she spent the day, as it were, dull, vacant and drowsy. When the radiant sun, a lover of lotus-plants, with the orb thrown westwards, having his origin from the three Vedas, was setting, with a hue golden like a bunch of Lāṅgalikas, with redness like that of an old crane's head, when a mass of darkness spreading the sky besmirched the heavens with a blackness resembling young Tamāla, and when the moon in a slow pace was moving on the surface of the sky like a swan of Mandākinī following the jingling anklets of the roaming Siddha damsels, at that time of the commencement of night Sarasvatī, having performed the service at twilight and falling with wearied limbs upon a bed made of sprouts, remained there. Sāvitrī also, having done all the rituals of the evening in due time resorted

सायंतनं क्रियाकलापमुचिते शयनकाले किसलयशयनमभजत ।
जातनिद्रा च सुष्वाप ॥

इतरा तु मुहुर्मुहुरङ्गवलनैर्विलुलितकिसलयशयनतला निमी-
लितलोचनापि नाभजत निद्राम् । अचिन्तयच्च—‘मर्त्यलोकः खलु
सर्वलोकानामुपरि, यस्मिन्नेवंविधानि संभवन्ति त्रिभुवनभूषणानि
सकलगुणग्रामगुरूणि रत्नानि । तथा हि । तस्य मुखलावण्य-
प्रवाहस्य निष्यन्दविन्दुरिन्दुः । तस्य च चक्षुषो विक्षेपा विकच-
कुमुदकुवलयकमलाकराः । तस्य चाधरमणेर्दीधितयो विकसितदन्धू-
कवनराजयः । तस्य चाङ्गस्य परभागोपकरणमनङ्गः । पुण्यभाञ्जि-
तानि चक्षूंषि चेतांसि यौवनानि वा स्त्रैणानि, येषामसौ विषयो

to her leafy bed at the proper hour of sleep and
went to sleep being overcome by drowsiness.

But the other, with her couch of leaves de-
ranged by incessant tossings of limbs, did not get
sleep although her eyes were closed. And she
reflected in her mind—“The world of mortals is
indeed the best among all worlds as there exist
gems of this sort, the ornaments of the three worlds,
laden with a collection of all virtues. For instance,
the moon is only an oozing drop of the flood of
beauty of his face. His glances are beds of blossom-
ing white, blue and red lotuses. The lustres of his
jewelled lip are the blooming rows of Bandhūka
forest. Only the bodiless one can add charm to that
body. Blessed are the eyes, minds and youthful

दर्शनस्य । क्षणं नु दर्शयता च तमन्यजन्मजनितेनेव मे फलित-
मधर्मेण । का प्रतिपत्तिरिदानीम्' इति चिन्तयन्त्येव कथंकथमप्यु-
पजातनिद्रा चिरात्क्षणमशेत । सुप्तापि च तमेव दीर्घलोचनं ददर्श ।
स्वप्रासादितद्वितीयदर्शना चाकर्णाकुष्ठकार्मुकेण मनसि निर्दय-
मताड्यत मकरकेतुना । प्रतिबुद्धाया मदनशरताडितायाश्च तस्या
वार्तामिवोपलब्धुमरतिराजगाम । तथा हि । ततःप्रभृति कुसुमधूलि-
धवलाभिर्वनलताभिरताडितापि वेदनामधत्त । मन्दमन्दमारुत-
विधुतैः कुसुमरजोभिरदूषितलोचनाप्यश्रुजलं मुमोच । हंसपक्ष-

beauty of those women within whose range of vision he comes. By showing him to me only for a moment my ill-deeds of former births have, as it were, borne their fruits. What a course of action, is now left for me ?' As she was thus reflecting in her mind, being overcome by drowsiness she at length fell asleep somehow for a short while ; even while asleep, she only beheld that person of long eyes. She, who had seen him for a second time in her dream, was struck mercilessly in her heart by Cupid with the bow drawn as far as his ears. When she woke up, smitten by the arrows of Cupid, unrest came over her as though to learn about her state. For, from that time onwards though not hit by the forest-creepers whitened by the pollens, she suffered the pain. Even though her eyes were not hurt by the pollens of flowers carried by the gentle breeze still she released tears. Though not moistened by the

तालवृन्तवातत्रातविततैः शोणशीकरैरसिक्ताप्यार्द्रतामगात् । प्रेङ्ख-
त्कादम्बमिथुनाभिरनूढाप्यघूर्णत वनकमलिनीकल्लोलदोलाभिः ।
विघटमानचक्रवाक्युगलविसृष्टैरस्पृष्टापि श्यामतामाससाद विरह-
निःश्वासधूमैः । पुष्पधूलिधूसरैरदष्टापि व्यचेष्टत मधुकरकुलैः ॥

अथ गणरात्रापगमे निवर्तमानस्तेनैव वर्त्मना तं देशमागत्य
तथैव निवारितपरिजनश्छत्रधारद्वितीयो विकुक्षिर्दुर्दौके । सरस्वती
तु तं दूरादेव संमुखमागच्छन्तं प्रीत्या सम्यक्समुत्थाय वनमृगी-
वोद्रीवा विलोकयन्ती मार्गपरिश्रान्तमस्त्रपयदिव धवलितदश-
दिशा दृशा । कृतासनपरिमहं तु तं प्रीत्या सावित्री पप्रच्छ—

sprays of Sona scattered by many a fan of Hamsa's wings, yet she became wet. Though not borne by pairs of roving Kādambas, yet she was troubled by the rolling waves of the sylvan lotus-ponds. Though not touched by the smoke of sigh of separation released by pairs of separated Chakravākas, yet she acquired a pale hue. Though not stung by swarms of bees grey with the pollen of flowers, yet she wriggled.

Then after spending a few nights, Vikukshi returning by the same route, reached that place and staying his suite as before, approached with another holding an umbrella. Sarasvatī, too, who had seen him coming even at a distance, got up rejoicingly and observing with a neck raised like a forest fawn seemed as though bathed him who was wearied of his travel with her glance that whitened the ten

‘आर्य, कश्चित्कुशली कुमारः’ इति । सोऽब्रवीत्—आयुष्मति, कुशली । स्मरति च भवत्योः । केलवममीषु दिवसेषु तनीयसीमिव-
त्तनुं विभर्ति । अविज्ञायमानां चानिभित्तां शून्यतामिवाधत्ते । अपि
च । अन्वक्षमागमिष्यत्येव मालतीति नाम्ना वरवर्णिनी वार्ता बो
विज्ञातुम् । उच्छ्वसितं सा कुमारस्य’ इति । तच्छ्रुत्वा पुनरपि सावित्री
समभाषत—‘अतिमहानुभावः खलु कुमारो यदेवमविज्ञायमाने
क्षणदृष्टेऽपि जने परिचितिमनुबध्नाति । तस्य हि गच्छतो यदृ-
च्छया कथमप्यंशुकमिव मार्गलतासु मानसमस्मासु मुहूर्तमा-
सक्तमासीत् । अशून्यं हि सौजन्यमाभिजात्येन वः स्वामिसूनोः ।

quarters. When he had accepted a seat Sāvitrī asked him out of affection, ‘Respected sir, is the young prince keeping well?’ He replied, ‘O long-lived one, he is doing well and also remembers both of you. He bears a body only somewhat slim during these days. He seemed to experience a voidness, indefinable and causeless. Further, there will come a certain lady of noble birth by name Mālātī to gather intelligence from you. She is the breath of the Prince.’ On hearing this Sāvitrī again spoke—‘Noble-minded is indeed the prince as he honours with his acquaintance people that had scarcely been known and seen only for a moment. His mind was somehow fixed on us for an instant as he was passing, like a shawl on a wayside creeper. The magnanimity of your master’s son is not free from noble descent. The lazy world really

अलसः खलु लोको यदेवं सुलभसौहार्दानि येनकेनचिन्न
क्रीणाति महतां मनांसि । सोऽयमौदार्यातिशयः कोऽपि महात्मना-
मितरजनदुर्लभो येनोपकरणीकुर्वन्ति त्रिभुवनम्' इति । विकुक्षि-
रुच्चावचैरालापैः सुचिरमिव स्थित्वा यथाभिलषितं देशमयासीत् ॥

अपरेद्युरुद्यति भगवति शुभणानुहामशुतावभिदुततारके तिर-
स्कृततमसि तामरसव्यासव्यसनिनि सहस्ररश्मौ शोणमुत्ती-
र्यायान्ती, तरलदेहप्रभावितानच्छलेनालच्छं सकलं शोणसलिल-
मिवानयन्ती, स्फुटितातिमुक्तककुसुमस्तवकसमत्विषि सटाले

does not purchase at any price the hearts of the great whose friendship can easily be won. It is this supreme nobility of the great, scarcely obtainable by others, that brings the three worlds to their service. As though remained for a long time in conversing on varied subjects, Vikukshi set out for the place of his object.

On the next day, when the holy gem of the day rose up with his thousand rays transcending in brilliance, assailing the stars, dispelling the darkness, keen on opening the red lotuses, Mālatī was observed to have crossed Śoṇa and coming on with a few retinue of attendants. Under the guise of the canopy of the splendour of her glittering body, she seemed to bring with her the whole clear waters of the Śoṇa. Like Gaurī on her lion, she was mounted on a horse, having manes and appearing in hue like clusters of blooming

महति मृगपताविव गौरी तुरंगमे स्थिता, सलीलमुरोवध्रारोपितस्य तिर्यगुत्कर्णतुरगाकर्ण्यमाननूपुरपटुरणितस्यातिबहलेन पिण्डालक्तकेन पल्लवितस्य कुङ्कुमपिञ्जरितपृष्ठस्य चरणयुगलस्य प्रसरद्भिरतिलोहितैः प्रभाप्रवाहैरुभयतस्ताडनदोहदलोभागतानि किसलयितानि रक्ताशोकवनानीवाकर्षयन्ती, सकलजीवलोकहृदयहठहरणाघोषणयेव रश्मनया शिञ्जानजघनस्थला, धौतधवलनेत्रनिर्मितेन निर्मोकलघुतरेणाप्रपदीनेन कञ्चुकेन तिरोहिततनुलता, छातकञ्चुकान्तरदृश्यमानैराश्यानचन्दनधवलैरवयवैः स्वच्छसलिलाभ्यन्तरविभाव्यमानमृणालकाण्डेव सरसी, कुसुम्भरागपाटलं

Atimukta flowers. Playfully placed on the girth of her steed whose ears were slantingly upraised to listen to the sharp jingle of the anklets, her feet, beaming with thick Ālaktaka dye, having the upper surface reddened with saffron, with the flow of bright streams of red lustre on either side, she was as though drawing along with her a forest of sprouting red Aśoka that had an ardent desire for her kicks. Upon her hips jingled a girdle, as it were, a proclamation for forcibly seizing the hearts of the whole animate world. Her creeper-like form was concealed by a gown made of bleached and white silk, hanging down to her toes, and more nice than a snake's slough. With her limbs, visible through the fine attire and white with slightly dried sandal, she appeared like a lake with lotus-stalks seen within its clear waters. Wearing a petticoat, with a hue of

पुलकबन्धचित्रं चण्डातकमन्तःस्फुटं स्फटिकभूमिरिव रत्ननिधान-
 मादधाना, हारेणामलकीफलनिस्तुलमुक्ताफलेन स्फुरितस्थूलग्रह-
 गणशरा शारदीव श्वेतविरलजलधरपटलावृता यौः, कुचपूर्ण-
 कलशयोरुपरि रत्नप्रालम्बमालिकामरुणहरितकिरणकिसलयिनीं
 कस्यापि पुण्यवतो हृदयप्रवेशवनमालिकामिव वद्धां धारयन्ती,
 प्रकोष्ठनिविष्टस्यैकैकस्य हाटककटकस्य मरकतमकरवेदिकासनाथस्य
 हरितीकृतदिगन्ताभिर्मयूखसंततिभिः स्थलकमलिनीभिरिव लक्ष्मी-
 शङ्कयानुगम्यमाना, बहलताम्बूलकृष्णिकान्धकारितेनाधरसंपुटेन

safflower, beautiful with spots of different colours, and gleaming inside, she appeared as though a crystal floor bearing a treasure of jewels. With a necklace, having pearls round as Āmalaka fruit, she seemed to be the autumnal sky variegated with clusters of planets, bright and large, and overcast with a mass of cloud, white and thin. Above her breasts, resembling full jars, she wore a necklace set with pendant jewel emitting rays, red and green, as though it were a garland of wild flowers indicating the entrance into heart of some happy man. Rendering the quarters green with a volley of rays from each one of the golden bracelets placed upon her fore-arm, set with emerald stones in the shape of a crocodile, she seemed to be Lakshmī followed by land lotus-beds. With the casket of her lips darkened by the black hue of betel, she seemed to emit

मुखशशिपीतं ससंध्यारागं तिमिरमिव वमन्ती, विकचनयनकुवलय-
कुतूहलालीनयालिकुलसंहत्या नीलांशुकजालिकयेव निरुद्धार्धवदना,
नीलीरागनिहितनीलिम्बा शिखिगलशितिना वामश्रवणाश्रयिणा
दन्तपत्रेण कालमेघपल्लवेनेव विद्युदिव द्योतमाना बकुलफलानु-
कारिणीभिस्तिष्ठभिर्मुक्ताभिः कल्पितेन बालिकायुगलेनाधो-
मुखेनालोकजलवर्षिणा सिञ्चन्तीवातिकोमले भुजलते, दक्षिण-
कर्णावतंसितया केतकीगर्भपलाशलेखया रजनिकरजिह्वालतयेव
लावण्यलोभेन लिह्यमानकपोलतला, तमालश्यामलेन मृगमदामोद-
निष्यन्दिना तिलकविन्दुना मुद्रितमिव मनोभवसर्वस्वं वदन-

the darkness mixed with the glow of dusk drank by the moon of her face. Her face was half concealed by swarms of bees clinging with enthusiasm to the expanded blue lotuses of her eyes, as though by a veil of blue silk. With an ear-ornament, blue like the throat of a peacock and of dark colour contributed by the hue of indigo, sticking to her left ear, she was like the lightning in the midst of a mass of dark cloud. Her creeper-like tender arms were seemed to be sprinkled by the showers of light of a pair of pendant ear-ornament made of three pearls that resembled the fruits of Bakula. By an inner leaf of Ketakī as ornament on the right ear, her cheeks appeared to be licked, out of greed for her beauty, by the creeper-like tongue of the moon. Her face, the all in all of Cupid was, as though sealed with a

मुद्रहन्ती, ललाटलासकस्य सीमन्तचुम्बिनश्चटुलातिलकमणे-
 रुदञ्चता चटुलेनांशुजालेन रक्तांशुकेनेव कृतशिरोवगुण्ठना, पृष्ठ-
 प्रेङ्खदनादरसंयमनशिथिलजूटिकाबन्धा नीलचामरावचूलिनीव
 चूडामणिमकरिकासनाथा, मकरकेतुकेतुपताका, कुलदेवतेव चन्द्र-
 मसः, पुनःसंजीवनौषधिरिव पुष्पधनुषः, वेल्लेव रागसागरस्य,
 ज्योत्स्नेव यौवनचन्द्रोदयस्य, महानदीव रतिरसामृतस्य, कुसुमोद्भूति-
 रिव सुरततरोः, बालविद्येव वैदग्ध्यस्य, कौमुदीव कान्तेः, धृति-
 रिव धैर्यस्य, गुरुशालेव गौरवस्य, बीजभूमिरिव विनयस्य, गोष्ठीव

round mark dark as Tamāla, giving out the perfume
 of musk. Dancing on her forehead and kissing the
 parting line of hair, was a portal gem whose uprising
 heaps of flickering rays seemed to be red cloth that
 covered her crest. Having tresses, hanging loose due
 to carelessly tied into a knot and dangling on her
 back, as though wearing a wreath of dark chowries,
 she resembled the banner of Cupid with her crest
 gem as its crocodiles. She appeared as the family
 goddess of the moon, the herb that could restore
 to life the flower-bowed god, the shore of ocean of
 love, the splendour of the rise of the moon of youth-
 hood, the great river of ambrosial passion, the out-
 put of flowers of the tree of dalliance, the prime
 acquisition of cleverness, the moonlight of loveliness,
 the strength of firmness, the school for reverence,

गुणानाम्, मनस्वितेव महानुभावतायाः, रुप्तिरिव तारु-
 ण्यस्य, कुवलयदलदामदीर्घलोचनया पाटलाधरया कुन्दकुड्मल-
 स्फुटदशनया शिरीषमालासुकुमारभुजयुगलया कमलकोमलरया
 चकुलसुरभिनिःश्वसितया चम्पकावदातदेहया कुसुममय्येव
 ताम्बूलकरङ्कवाहिन्या महाप्रमाणाश्चतरारूढयानुगम्यमाना, कति-
 पयपरिचारकपरिकरा मालती समदृश्यत । दूरादेव च दधीच-
 प्रेम्णा सरस्वत्या लुण्ठितेव मनोरथैः, आकृष्टेव कुतूहलेन,
 प्रत्युद्गतेवोत्कलिकाभिः, आलिङ्गितेवोत्कण्ठया, अन्तःप्रवेशितेव
 हृदयेन, स्नपितेवानन्दाश्रुभिः, विलुप्तेव स्मितेन, वीजितेवोच्छु-

the germinating ground for humility, the meeting place of all virtues, the wisdom of nobility, the satiety of primeness. There came a bearer of her betel box, mounted on a tall steed behind her who seemed as though full of flowers, with eyes long like a wreath of blue lotus-petals, lips red in colour, teeth shining like buds of jasmine, arms delicate like the wreath of Śirīsha flowers, hands tender like red lotuses, her breaths fragrant like Bakula buds, and her body white like Champaka flowers. While at a distance, she was seemed to be plundered by the wishes of Sarasvatī in her attachment towards Dadhīcha, drawn by her eagerness, welcomed by her longings, embraced by her yearnings, entered within by her heart, drenched by her tears of joy, annointed by her smiles, fanned by her breaths,

सितैः, आच्छादितेव चक्षुषा, अभ्यर्चितेव वदनपुण्डरीकेण,
सखीकृतेवाशया सविधमुपययौ । अवतीर्य च तुरगादूरादेवावन-
तेन मूर्ध्ना प्रणाममकरोत् । आलिङ्गिता च ताभ्यां सविनयमुपा-
विशत् । सप्रश्रयं ताभ्यां संभाषिता च पुण्यभाजमात्मानमम-
न्यत । अकथयच्च दधीचसंदिष्टं शिरसि विनिहितेनाञ्जलिना नम-
स्कारम् । अगृह्णाच्चाकारतः प्रभृत्यग्राम्यतया तैस्तैरपि पेशलै-
रालापैः सावित्रीसरस्वत्योर्भनसी ॥

क्रमेण चातीते मध्यंदिनसमये शोणमवतीर्णायां सावित्र्यां स्नातु-
मुत्सारितपरिजना साकूता मालती कुसुमप्रस्तरशायिनीं समुप-
screened by her eyes, worshipped by her lotus-face,
befriended by her hopes, and she reached her
proximity. Getting down from her horse while still
far away, she offered her salutation with the head
bent down. After being embraced by them she humbly
took her seat. Being humbly addressed by them she
considered herself blessed. With folded palms placed
on her head she conveyed the respectful obeisance
with which Dadhīcha had directed. And in the
beginning by means of various polite addresses she
captivated the hearts of Sāvitrī and Sarasvatī with
an urbanity of her character.

As the noon in due course had passed and
Sāvitrī gone to the Śoṇa for a bath, Mālatī, leaving
behind her retinue and approaching Sarasvatī who
was lying on a bed of flowers, spoke with a feeling:

सृत्य सरस्वतीमावभाषे—‘देवि, विज्ञाप्यं नः किञ्चिदस्ति रहसि ।
अतो मुहूर्तमवधानदानेन प्रसादं क्रियमाणमिच्छामि’ इति । सर-
स्वती तु दधीचसंदेशाशङ्किनी किं वक्ष्यतीति स्तनविनिहितवामकर-
नखकिरणदन्तुरितमुद्गिद्यमानकुतूहलाङ्कुरनिकरमिव हृदयमुत्तरीय-
दुकूलवल्कलैकदेशेन संछादयन्ती, गलतावतंसपल्लवेन श्रोतुं श्रव-
णेनेव धावमानेनानवरतश्वाससंदोहदोलायितां जीविताशामिव
समासन्नलतामवलम्बमाना, समुत्फुल्लस्य मुखशशिनो लावण्य-
प्रवाहेण शृङ्गाररसेनेव प्लावयन्ती जीवलोकम्, शयनकुसुमपरिमल-
लभैर्मधुकरकदम्बकैर्मदनानलदाहश्यामलैर्मनोरथैरिव निर्गत्य मूर्ते-

thus : ‘Goddess, I have to say something in private.
Hence I desire you to provide me with the favour of
your attention for a moment.’ Sarasvatī, too, on
suspecting a message from Dadhīcha pondered over
as to what she would say, thereby concealing with
a portion of her upper silken cloth her heart, which
seemed, as it were, the shoots of curiosity bursting
out, and bristled with the rays of nails of her left
hand fixed intently on her bosom; clinging to a
neighbouring creeper, as if, it were the hope of her
life that swung with her incessant sighs, while her
dangling ear-ornament made of leaves appeared like
the ear going forward to listen; inundating the
world of mortals with the flood of beauty of her
blooming face-moon as though with the stream of
passion, lifted up by swarms of bees clinging to the
fragrance of flowery bed, as if they were her longings

रुत्क्षिप्यमाणा, कुसुमशयनीयात्स्मरशरसंज्वरिणी मन्दं मन्दमुद-
गात् । 'उपांसु कथय' इति कपोलतलप्रतिबिम्बितां लज्जयेव कर्णमूलं
मालतीं प्रवेशयन्ती मधुरया गिरा सुधीरमुवाच—'सखि मालति,
किमर्थमेवमभिदधासि । काहमवधानदानस्य शरीरस्य प्राणानां
वा । सर्वस्याप्रार्थितोऽपि प्रभवत्येवातिपेशलः चक्षुष्यो जनः । सा न
काचिद्या न भवसि मे स्वसा सखी प्रणयिनी प्राणसमा च ।
नियुज्यतां यावतः कार्यस्य क्षमं क्षोदीयसो गरीयसो वा शरी-
रकमिदम् । अनवस्करमाश्रवं मे त्वयि हृदयम् । प्रीत्या प्रतिसरा
विधेयासि ते । व्यावृणु वरवर्णिनि, विवक्षितम्' इति ।

issuing forth in concrete shape blackened by the
burning of fire of love ; being afflicted by the arrows
of Cupid she very slowly rose up from her flowery
couch, and drawing close to her ear Mālatī reflected
in her cheeks, as though out of bashfulness she would
say, 'Tell me in confidence,' with a sweet voice clever-
ly spoke thus :— 'Friend Mālatī, why do you speak
thus ? Who am I to grant the favour of an attention
or body or life ? Even without a request, the charm-
ing and the lovely are masters of our all. There is no-
thing that you are not to me—a sister, a lovely
friend, a second life. Engage this enduring body to
any kind of work small or great. Towards you, my
heart is obedient and free from secrets. Through my
affection, I am your dependant and at your disposal.
Divulge, sweet lady, the thing desired to be said.'

सा त्ववादीत्—‘देवि, जानास्येव माधुर्यं विषयाणाम्, लोलुपतां चेन्द्रियग्रामस्य, उन्मादितां च नवयौवनस्य, पारिल्लवतां च मनसः । प्रख्यातैव मन्मथस्य दुर्निवारता । अतो न मामुपालम्भेनोपस्थातुमर्हसि । न च बालिशता चपलता चारणता वा वाचालतायाः कारणम् । न किञ्चिन्न कारयत्यसाधारणा स्वाभिभक्तिः । सा त्वं देवि, यदैव दृष्टासि देवेन तत एवारभ्यास्य कामो गुरुः, चन्द्रमा जीवितेशः, मलयमरुदुच्छ्वासहेतुः, आधयोऽन्तरङ्गस्थानेषु, संतापः परमसुहृत्, प्रजागर आत्मः, मनोरथाः सर्वगताः, निःश्वासा विग्रहाभेसराः, मृत्युः पार्श्ववर्ती, रणरणकः संचारकः, संकल्पा बुद्ध्युपदेशवृद्धाः । किं वा विज्ञा-

She too, spoke thus,—‘Lady, the sweetness of sensual objects, the ardent longing of all senses, the infatuation of youthfulness and the restlessness of the mind, are well known to you. The irresistibility of passion is notorious. Hence, please do not restrain me by taunt. The reason for my chatter is not foolishness, fickleness or craftiness. There is nothing that great devotion to a master would not induce one to do. O Princess, from the very time when the prince saw you, Cupid has been his preceptor, the moon his lord of life, the southern breeze his solace, mental torment has been in the place of his confidant, pain his great friend, wakefulness his relative, longings his spys, sighs his vanguard, death his attendant, uneasiness his messenger, imaginations his aged counsellors. How am I to

पयामि । अनुरूपो देव्या इत्यात्मसंभावना, शीलवानिति प्रक्रमवि-
 रुद्धम्, धीर इत्यवस्थाविपरीतम्, सुभग इति त्वदायत्तम्, स्थिरप्रीति-
 रिति निपुणोपक्षेपः, जानाति सेवितुमित्यस्वामिभावोचितम्,
 इच्छति दासभावमामरणात्कर्तुमिति धूर्तालापः, भवनस्वामिनी
 भवसीत्युपप्रलोभनम्, पुण्यभागिनी भजति भर्तारं तादृशमिति
 स्वामिपक्षपातः, त्वं तस्य मृत्युरित्यप्रियम्, अगुणज्ञासीत्यधिकेपः,
 स्वप्नेऽस्य बहुशः कृतप्रसादासीत्यसाक्षिकम्, प्राणरक्षार्थमर्थयत इति
 कातरता, तत्रागम्यतामित्याज्ञा, वारितोऽपि वलादागच्छतीति

express ? Should I say, 'The prince is a good match
 for your ladyship,' it will be honouring oneself ;
 'of good nature,' it will be opposing to what he has
 started ; 'a brave person,' it will be inconsistent with
 his state ; 'a blessed one,' that is in your hands ; 'firm
 in affection,' that implies a clever hint ; 'skilled in do-
 ing service,' it will be out of keeping with his prince-
 ly rank ; 'he desires to be a slave till death,' it will
 be a rogue's pranks ; 'you would be the mistress of
 his house,' it will be an allurements ; 'she is blessed to
 secure such a husband,' it will be a predilection to
 my master ; 'you are his death,' that is unpleasant ;
 'you are not aware of his merit,' that is a censure ;
 'you have favoured him on many a time in his
 dreams,' that is without a witness ; 'he begs of you for
 his life,' it will be a cowardliness ; 'go over there,' it
 will be a command ; 'though forbidden he goes over

परिभवः । तदेवमगोचरे गिरामसीति श्रुत्वा देवी प्रमाणम्' इत्यभिधाय तूष्णीमभूत् ॥

अथ सरस्वती प्रीतिविस्फारितेन चक्षुषा प्रत्यवादीत्—‘अयि, न शक्नोमि बहु भाषितुम् । एषास्मि ते स्मितवादिनि वचसि स्थिता । गृह्यन्ताममी प्राणाः’ इति । मालती तु ‘यदाज्ञापयस्व-
पतिप्रसादः’ इति व्याहृत्य प्रहर्षपरवशा प्रणम्य प्रजविना तुरगेण
त्तार शोणम् । अगाच्च दधीचमानेतुं च्यवनाश्रमपदम् । इतरा तु
सखीस्नेहेन सावित्रीमपि विदितवृत्तान्तामकरोत् । उत्कण्ठाभार-
भृता च ताम्यता चेतसा कल्पायितं कथंकथमपि दिवस-
शेषमनैषीत्, अस्तमुपगतवति भगवति गभस्तिमति, स्तिमिततर-

here perforce,’ it will be an insult. Therefore, if I say that you are beyond the range of words, the decision lies with you.’ After saying so much, she remained silent.

Then Sarasvatī replied with her eyes wide open due to delight, ‘Friend, I am not able to speak at a great length. O lady that speaks smilingly, here am I at your words. Take care of my life.’ Mālatī, having said, ‘What you command, are the great favours’ and saluting her on being overcome by excessive joy, crossed the Sona with her swift moving steed and proceeded to the hermitage of Chyavana to bring Dadhīcha. But, the other also made Sāvitrī know about the events on account of her friendly relationship. She spent the rest of the day, somehow as though a Kalpa, with her heart

मवतरति तमसि, प्रहसितामिव सितां दिशं पौरंदरीं दरीमिव
 केसरिणि मुञ्चति चन्द्रमसि, सरस्वती शुचिनि चीनांशुकमुकु-
 मारे तरङ्गिणी दुकूलकोमले शयन इव शोणसैकते समुपविष्टा
 स्वप्रकृतप्रार्थनापादपतनलप्रां दधीचचरणनखचन्द्रिकामिव लला-
 टिकां दधाना, गण्डस्थलादर्शप्रतिविम्बितेन 'चारुहासिनि, अयम-
 सावाहृतो हृदयदयितो जनः' इति श्रवणसमीपवर्तिना निवेद्यमान-
 मदनसंदेशेवेन्दुना, विकीर्यमाणनखकिरणचक्रवालेन बालव्यजनी-
 कृतचन्द्रकलाकलापेनेव करेण वीजयन्ती स्वेदिनं कपोलपट्टम्, 'अत्र

aching under the burden of longing. When the holy sun was setting, the dusk was gradually descending, the moon with the rays had risen from the quarter presided over by Indra, bright like a smile, as though a lion coming out of a den, then Sarasvatī sat down on the sandy banks of the Sopa that were white, delicate like a china-silk, having a wavy surface as on a silken soft bed. Having a Tilaka on her forehead, as it were, the moonlight of Dadhīcha's toe-nails that stuck as she in her dream fell in supplication at his feet. Reflected in the mirror of her cheeks, the moon moving near her ear, seemed to inform the message of Cupid, "Sweet smiling lady, here have I brought the one dear to the heart." Scattering a pencil of rays of nails, her hand, as it were, a bundle of moon-digits formed into a chowrie, fanned her perspiring cheek. Above her

दधीचादृते न केनचित्प्रवेष्टव्यम्' इति तिरश्चीनं चित्तमुवा पातितां
विलासवेत्रलतामिव बालमृणालिकामधिस्तनं स्तनयन्तीं कथमपि
हृदयेन वहन्ती प्रतिपालयामास । आसीच्चास्या मनसि—'अहमपि
नाम सरस्वती यत्रामुना मनोजन्मना जघन्येव परवशीकृता तत्र
का गणनेतरासु तपस्विनीष्वतितरलासु तरुणीषु' इति ॥

आजगाम च मधुमास इव सुरभिगन्धवहः, हंस इव कृत-
मृणालधृतिः, शिखण्डीव घनप्रीत्युन्मुखः, मलयानिल इवाहित-
सरसचन्दनधवलतनुलतोत्कम्पः, कृष्यमाण इव कृतकरकच-

heart was she somehow bearing a fresh lotus-stalk that murmured on her bosom, as it were, a cane across its portals let fall sportively by Cupid with words, 'none but Dadhīcha should enter here.' Thus she observed and there arose in her mind the thought—'Even when I, that go by the name of Sarasvatī, like a woman of low birth, have been overcome by this one born of the mind, what then to say of other maidens that are helpless and fickle ?'

Accompanied by Mālatī, Dadhīcha came, bringing sweet smelling odour like the month of Madhu, bearing lotus-stalk like a swan, his face raised high in exuberance of delight like a peacock at a cloud, having tremor upon his slender frame moistened with white sandal paste like the Malaya breeze; drawn on, as it were, by the lord of planets with

ग्रहेण ग्रहपतिना, प्रेर्यमाण इव कंदर्पोदीपनदक्षेण दक्षिणानिलेन,
 चह्यमान इवोत्कलिकाबहलेन रतिरसेन, परिमलसंपातिना मधुप-
 पटलेन पटेनेव नीलेनाच्छादिताङ्गयष्टिः, अन्तःस्फुरता मत्तमदन-
 करिकर्णशङ्खायमानेन प्रतिमेन्दुना प्रथमसमागमविलासविलक्षस्मि-
 तेनेव धवलीक्रियमाणैककपोलोदरो मालतीद्वितीयो दधीचः ।
 आगत्य च हृदयगतदयितानूपुररवमिश्रयेव हंसगद्गदया गिरा कृत-
 संभाषणो यथा मन्मथः समाज्ञापयति, यथा यौवनमुपदिशति,
 यथानुरागः शिक्षयति, यथा विदग्धताध्यापयति, तथा तामभिरामां
 रामामरमयत् । उपजातविस्रम्भा चात्मानमकथयदस्य सरस्वती ।
 तथा तु सार्धमेकं दिवसमिवानयत्संवत्सरमधिकम् ॥

his rays by the seizing of his locks ; wafted as it
 were, by the southern breeze competent to excite
 passion ; borne as it were, by the swelling wave of
 emotion. His form was concealed by a swarm of
 bees that thronged towards his perfumes, as if
 with a piece of blue cloth and gleaming within
 like the temporal bone over the ear of an infatuated
 love-elephant, the moon's image whitened the surface
 of one of his cheeks, as though with graceful
 abashed smile of a first union. Having approached
 and conversing in words broken with a voice like
 that of a swan as though mingled with the tinkling
 of anklets of his beloved taken to heart, he spent
 that charming night as directed by Cupid, as
 taught by youthhood, as dictated by passion
 and as instructed by cleverness. Having gained
 confidence, Sarasvatī made herself known to him and

अथ दैवयोगात्सरस्वती वभार गर्भम् । असूत चानेहसा सर्व-
लक्षणाभिरामं तनयम् । तस्मै च जातमात्रायैव 'सन्त्यक्सर-
हस्याः सर्वे वेदाः सर्वाणि च शास्त्राणि सकलाश्च कलाः मत्प्र-
सादात्स्वयमाविर्भविष्यन्ति' इति वरमदात् । सद्गर्तृश्लाघया दर्श-
यितुमिव हृदयेनादाय दधीचं पितामहादेशात्समं सावित्र्या
ब्रह्मलोकमारुरोह । गतायां च तस्यां दधीचोऽपि हृदये ह्यादिन्येवा-
भिहतो भार्गववंशसंभूतस्य भ्रातुर्ब्राह्मणस्य जायामक्षमालाभि-
धानां मुनिकन्यकामात्मसूनोः संवर्धनाय नियुज्य विरहातुरक्तपसे

with her, did he spend more than a year as though
a single day.

Then by the grace of providence, Sarasvatī bore pregnancy. At the auspicious hour she gave birth to a son endowed with all good characteristics. No sooner was he born than she conferred this boon upon him. By my blessing all the Vedas with their secrets, all exegeses and all arts shall themselves be manifested in him.' Enshrining Dadhīcha by her heart as if to display the boast of having obtained an ideal husband, she ascended, in accordance with the dictate of Brahmā, along with Sāvitrī, to the Brahmaloaka. When she had gone, Dadhīcha also struck in heart as though by a thunderbolt, went to a forest to do penance, being afflicted by her separation and after appointing a hermit-girl, named Akshamālā, wife of his brother (Bhrātr) who was a brahmin of Bhṛgu race, to bring up his son. When

वनमगात् । यस्मिन्नेवावसरे सरस्वत्यसूत तनयं तस्मिन्नेवाक्षमा-
लापि सुतं प्रसूतवती । तौ तु सा निर्विशेषं सामान्यस्तन्यादिना शनैः
शनैः शिशू समवर्धयत् । एकस्तयोः सारस्वताख्य एवाभवत्,
द्वितीयोऽपि वत्सनामाभवत् । आसीच्च तयोः सोदर्ययोरिव
स्पृहणीया प्रीतिः ॥

अथ सारस्वतो मातुर्महिम्ना यौवनारम्भ एवाविर्भूताशेषविद्या-
संभारस्तस्मिन्सवयसि भ्रातरि प्रेयसि प्राणसमे सुहृदि वत्से
वाङ्मयं समस्तेव संचारयामास । चकार च कृतदारपरिग्रहस्यास्य
तस्मिन्नेव प्रदेशे प्रीत्या प्रीतिकूटनामानं निवासम् । आत्मनाप्या-

Sarasvatī gave birth to a son, at the very hour
Akshamālā too begot a child. So did she, whose
milk common to both, bring up gradually those
children without any difference. Of them, the one
was merely named Sārasvata while the other was
named Vatsa. And there existed between them an
enviable love as between brothers.

Then Sārasvata who by the power of his
mother was possessed of the whole wealth of
knowledge at the very beginning of his youth,
transmitted in entirety the learning to Vatsa, his
brother of the same age, a loving and dear friend.
To him who accepted the hand of a bride, he
created out of affection an abode named Prītikūṭa
in the self-same region. He himself taking up.

षाढी, कृष्णाजिनी, वल्कली, अक्षवलयी, मेखली, जटी च भूत्वा
तपस्यतो जनयितुरेव जगामान्तिकम् ॥

अथ तस्मात्प्रवर्धमानादिपुरुषजनितात्मचरणोन्नतिनिर्गतप्रघोषः,
परमेश्वरशिरोधृतः, सकलकलागमगम्भीरः, महामुनिमान्यः,
विपक्षक्षोभक्षमः, क्षितितललब्धायतिः, अस्खलितप्रवृत्तो भागी-
रथीप्रवाह इव पावनः प्रावर्तत विपुलो वंशः । यस्मादजा-
यन्त वात्स्यायना नाम गृहमुनयः, आश्रितश्रौता अप्यनाल-
म्बितालीकवककाकवः, कृतकुक्कुटव्रता अभ्यवैडालवृत्तयः,

a Palāśa staff, skin of black antelope, bark garment,
string of beads, girdle and matted hair, reached
the vicinity of his father engaged in penance.

Afterwards from Vatsa sprang a great line of
noble descent like the flood of Ganges, proclaimed
all over by the growing fame, of the school founded
by its promoters, honoured by great kings, steeped
in the lore of all arts, esteemed by great sages,
competent to vanquish its enemies, extending its
sway over the surface of the earth and without
a stumble in its onward march. Wherefrom were
born Vātsyāyanas who were sages dwelling in the
house. Though adhering to the practices sanctioned
by the Vedas, resorting not to the false hypocritical
tones, observing the fast of a cock yet free from the

विवर्जितजनपङ्क्तयः, परिहृतकपटकीरकुचीकूर्वाकृताः, अगृहीत-
 गह्वराः, न्यक्कृतनिकृतयः, प्रसन्नप्रकृतयः, विगतविकृतयः, पर-
 परीवादपराचीनचेतसः, वर्णत्रयावृत्तिविशुद्धान्धसः, धीराधिषणाव-
 धूताध्येषणाः, असङ्कसुकस्वभावाः, प्रणतप्रणयिनः, शमितसमस्त-
 शाखान्तरसंशीतयः, उद्धाटितसमग्रग्रन्थार्थग्रन्थयः, कवयः,
 वाग्मिनः, विमत्सराः, सरसभाषितव्यसानिनः, विदग्धपरिहास-
 वेदिनः, परिचयपेशलाः, नृत्यगीतवादिश्रेष्ठवाद्याः, ऐतिह्यस्या-
 वितृष्णाः, सानुक्रोशाः, सत्यशुचयः, साधुसंमताः, सर्वसत्त्व-

actions of cats, not partaking the food prepared by
 others; free from the slyness, duplicity, craftiness
 and bragging; casting off hypocrisy, treating dis-
 honesty with contempt, pious by disposition, devoid
 of change of mind, averse in mind to rebuke others,
 their food pure by avoiding the three castes (cleared
 from darkness by the disunion of the three colours),
 disregarded desires by their keen intellect, firm
 by nature, affectionate towards their seekers,
 removed all doubts in different recensions, expounders
 of all knotty points in the imports of Texts, poets,
 orators, free from jealousy, fond of sweet speech,
 well-versed in artful jests, skilled in associating
 with the good, familiar with the art of dance, song
 and music, never cloyed with tradition, compassion-
 ate, pure on account of truth, deserved of respect.

सौहार्दद्रवार्द्रहृदयाः, तथा सर्वगुणोपेता राजसेनानभिभूताः, क्षमा-
भाज आश्रितनन्दनाः, अनिस्त्रिंश विद्याधराः, अजडाः
कलावन्तः, अदोषास्तारकाः, अपरोपतापिनो भास्वन्तः, अनु-
ष्माणो हुतभुजः, अकुसृतयो भोगिनः, अस्तम्भाः पुण्यालयाः,
अलुप्तकृतक्रिया दक्षाः, अव्यालाः कामजितः, असाधारणा
द्विजातयः ॥

तेषु चैवमुत्पद्यमानेषु, संसरति संसारे, यात्सु युगेषु, अवतीर्णे
कलौ, बहत्सु वत्सरेषु, ब्रजत्सु वासरेषु, अतिक्रामति च काले

by the good, with the hearts wet with the fluid of
tenderness towards all living beings; in the same
manner, possessed of all Virtues, yet not over-
whelmed by the quality of Rajas; possessed of
patience, affording delight to their dependants; not
cruel, adorned with knowledge; not dull-witted,
well versed in all arts; devoid of faults, helping
others; not harassing others and yet sons; without
pride and sacrificers; irreprehensible conduct,
devoted to enjoyment; free from stupefaction yet
temples of virtuous deeds; never failing in the
performance of sacrifice and skilful; free from
deceit and conquered the desire; pre-eminent and
twice-born.

As this race continued, the world moved on, the
periods of Age passed on, the age of Kali ushered
in, the years rolled by, the days passed on, and the

प्रसवपरम्पराभिरनवरतमापतति विकाशिनि वात्स्यायनकुले, क्रमेण कुबेरनामा वैनतेय इव गुरुपक्षपाती द्विजो जन्म लेभे । तस्याभवन्नच्युत ईशानो हरः पाशुपतश्चेति चत्वारो युगारम्भा इव ब्राह्मतेजोजन्यमानप्रजाविस्तारा नारायणबाहुदण्डा इव सञ्चकनन्दकास्तनयाः । तत्र पाशुपतस्यैक एवाभवद्भूभार इवाचलकुलस्थितिश्चतुर्दधिगम्भीरोऽर्थपतिरिति नाम्ना समप्राप्तजन्मचक्रचूडामणिर्महात्मा सूनुः । सोऽजनयद्भृगुं हंसं शुचिं कविं महिदत्तं धर्मं जातवेदसं चित्रभानुं त्र्यक्षमहिदत्तं विश्वरूपं चेत्येकादश रुद्रानिव सोमामृतरसशीकरच्छुरितमुखा-

time sped, in due course there in the wide family of Vātsyāyanas increased in an uninterrupted succession of progeny, was born a Brahmin, named Kubera, attached as Garuda to his Guru. To him were born four sons, Achyuta, Īśāna, Hara and Pāśupata, enlarging their progeny by the power of Vedic knowledge, like four yugas like the stout arms of Nārāyaṇa that delighted the circles of the good. Among them Pāśupata alone had a son, noble, by name Arthapati, the crest-jewel of all the brahmin schools, who like the weight of the earth, was profound as the four oceans and keeping steadfast to the tradition of his race. To him were born eleven blessed sons, named Bhṛgu, Hamsa, Śuchi, Kavi, Mahidatta, Dharma, Jātavedas, Chitrabhānu, Tryaksha, Ahidatta and Viśvarūpa like Rudras with face

न्पवित्रान्पुत्रान् । अलभत च चित्रभानुस्तेषां मध्ये राज-
 देव्यभिधानायां ब्राह्मण्यां बाणमात्मजम् । स बाल एव विधे-
 र्वैलवतो वशादुपसंपन्नया व्ययुज्यत जनन्या । जातस्नेहस्तु
 नितरां पितैवास्य मातृतामकरोत् । अवर्धत च तेनाधिकतर-
 मेधीयमानधृतिर्धाञ्चि निजे ॥

कृतोपनयनादिक्रियाकलापस्य समावृत्तस्य चतुर्दशवर्षदेशीयस्य
 पितापि श्रुतिस्मृतिविहितं कृत्वा द्विजजनोचितं निखिलं पुण्य-
 जातं कालेनादशमीस्थ एवास्तमगात् । संस्थिते च पितरि महता
 शोकेनाभीलमनुप्राप्तो दिवानिशं दह्यमानहृदयः कथंकथमपि कति-

covered with the sprays of nectar from the moon.
 Of them, Chitrabhānu begot a son, Bāṇa, by a
 Brahmin woman named Rājadevī. While yet a boy,
 he was deprived of his mother who was snatched
 away by the will of powerful destiny. But his
 father, out of great affection for him took the role
 of a mother and in his own house under his care, the
 boy grew with vigour added more and more.

When, now being about fourteen years of age,
 he had gone through initiation and allied ceremonies,
 and had come back from his preceptor's home, his
 father too, having performed all the rituals befitting
 a Brahmin as laid down in Śrūtis, attained the eternal
 rest even without reaching the allotted span of life.
 On the demise of his father, Bāṇa in the anguish

पयान्दिवसानात्मगृह एवानैषीत् । गते च विरलतां शोके शनैः
 शनैरविनयनिदानतया स्वातन्त्र्यस्य, कुतूहलबहलतया च बाल-
 भावस्य, धैर्यप्रतिपक्षतया च यौवनारम्भस्य, शैशवोचितान्य-
 नेकानि चापलान्याचरन्नित्रो बभूव । अभवंश्चास्य वयसा
 समानाः सुहृदः सहायाश्च । तथा च । भ्रातरौ पारश्वौ चन्द्र-
 सेनमातृषेणौ, भाषाकविरीशानः परं मित्रम्, प्रणयिनौ रुद्रनारा-
 यणौ, विद्वांसौ वारवाणवासवाणौ, वर्णकविर्वेणीभारतः, प्राकृतक-
 तुलपुत्रो वायुविकारः, बन्दितावनङ्गवाणसूचीबाणौ, कात्यायनिका
 चक्रवाकिका, जालिको मयूरकः, ताम्बूलदायकश्चण्डकः,

of his profound grief, burnt in heart day and night, spent few days somehow in his own house. Slowly as his sorrow had subsided, he became an object of ridicule by indulgence in a number of youthful follies either on account of the misconduct caused by independence, impetuosity dominant in boyhood, or the aversion of fresh youthhood to steadiness. He had friends and associates of the same age; among them he had two brothers of low birth Chandrasena and Mātrshena, and a close friend the vernacular poet Isāna, followers Rudra and Nārāyana, two pandits Vārabāṇa and Vāsabāṇa, a bard (versifier) Veṇībhārata, a Prākṛt poet of noble descent Vāyuvikāra, two panegyrists Anaṅgabāṇa and Sūchībāṇa, a middle aged widow in red clothes Chakravākikā, a snake charmer Mayūraka, a betel-

भिषक्पुत्रो मन्दारकः, पुस्तकवाचकः सुदृष्टिः, कलादश्रामीकरः,
 हैरिकः सिन्धुषेणः, लेखको गोविन्दकः, चित्रकृद्वीरवर्मा,
 पुस्तककुमारदत्तः, मार्दङ्गिको जीमूतः, गायनौ सोमिलप्रहा-
 दित्यौ, सैरन्ध्री कुरङ्गिका, वांशिकौ मधुकरपारावतौ, गान्धर्वोपा-
 ध्यायो दर्दुरकः, संवाहिका केरलिका, लासकयुवा ताण्डविकः,
 आक्षिक आखण्डलः, कितवो भीमकः, शैलालियुवा शिखण्डकः,
 नर्तकी हरिणिका, पाराशरी सुमतिः, क्षपणको वीरदेवः, कथको
 जयसेनः, शैवो वक्रघोणः, मन्त्रसाधकः करालः, असुरविवर-
 व्यसनी लोहिताक्षः, धातुवादविद्विहंगमः, दार्दुरिको दामोदरः,
 ऐन्द्रजालिकश्चकोराक्षः, मस्करी ताम्रचूडः । स एतैश्चान्यैश्चानु-

bearer Chandaṅka, a young physician Mandāraka, a reader of books Sudr̥ṣṭī, a goldsmith Chāmīkara, a supervisor Sindhushena, a scribe Govindaka, an artist Vīravarma, a model-maker Kumāradatta, a drummer Jīmūta, two vocalists Somila and Grhāditya, a (female) attendant Kuraṅgikā, two flute-players Madhukara and Pārāvata, a teacher of music Darduraka, a shampooer Keralikā, a dancer Tāṇḍavikā, a gambler Ākhaṇḍala, a cheat Bhīmaka, an young actor Śikhaṇḍaka, a danseuse Hariṇikā, a Bhikshu Sumati, a jain mendicant Vīradeva, a narrator Jayaśena, a Saivaite Vakraghoṇa, a magician Karāla, a treasure-finder Lohitāksha, an alchemist Vihāṅgama, a pot-maker Dāmodara, a conjurer Chakorāksha, a mendicant Brahmin

गम्यमानो बालतया निम्नतामुपगतो देशान्तरालोकनकौतुकाक्षिप्त-
हृदयः सत्स्वपि पितृपितामहोपात्तेषु ब्राह्मणजनोचितेषु विभवेषु
सति चाविच्छिन्ने विद्याप्रसङ्गे गृहान्निरगात् । अगाध निरवग्रहो
ग्रहवानिव नवयौवनेन स्वैरिणा मनसा महतामुपहास्यताम् ॥

अथ शनैः शनैरत्युदारव्यवहृतिमनोहन्ति बृहन्ति राजकुलानि
वीक्षमाणः, निरवग्रविद्याविद्योतितानि च गुरुकुलानि सेवमानः,
महार्हालापगम्भीरगुणवद्गोष्ठीश्रोपतिष्ठमानः, स्वभावगम्भीरधी-
र्धनानि विदग्धमण्डलानि च गाहमानः, पुनरपि तामेव वैपश्चिती-

Tāmrachūḍa. Such as these and others as his associates, being a victim to youthfulness, with a heart drawn by the curiosity for seeing other places, although he had wealth enough for a Brahmin earned by his father and grandfather, and despite his pursuit of knowledge that was unbroken, he went out of his house. With no restraint on himself, entranced, as though by youthfulness, with a roving mind, he became a butt of ridicule of the great.

Thereafter, in gradual degrees, by observing the great courts of kings attracting the mind on account of noble practices, by paying his homage to the schools of learned illustrious by flawless lore, by attending the congregation of the meritorious abounding in invaluable discussions, by plunging into the sphere of intelligent persons endowed with

मात्मवंशोचितां प्रकृतिमभजत् । महत्तश्च कालात्तामेव भूयो
 वात्स्यायनवंशाश्रयामात्मनो जन्मभुवं ब्राह्मणाधिवासमगमत् । तत्र
 च चिरदर्शनादभिनवीभूतस्नेहसद्भावैः ससंस्तवप्रकटितज्ञातेयैरा-
 प्रैरुत्सवदिवस इवानन्दिताभिगमनो बालमित्रमण्डलस्य मध्यगतो
 मोक्षसुखमिवान्मभवत् ॥

इति श्रीबाणभट्टकृतौ हर्षचरिते

वात्स्यायनवंशवर्णनं नाम

प्रथम उच्छ्वासः ॥

deep inborn knowledge, he regained the sage attitude of mind inherent in his family. Many years after, he went again to his own birth place, the abode of Brahmins and the refuge of the Vātsyāyana clan. There, greeted like a day of festivity, by the kinsfolks that manifested their relationship on account of being intimate with him and that renewed their affection and good disposition after a long time, he again came in the midst of friends of his boyhood enjoying as though the bliss of Moksha.

End of the First Ucchhvāsa.

NOTES ON HARSHACHARITA

THE FIRST UCCHHVĀSA

हर्षचरितं, the original work of Bhaṭṭa Bāṇa is named after its hero. हर्षस्य चरितं अधिकृत्य कृतो ग्रन्थः. The तद्धित suffix अण् is added by the rule of Pāṇini :—अधिकृत्य कृते ग्रन्थे and drops by the application of the Vārtika :—लुबाख्यायिकाभ्यः प्रत्ययस्य बहुलम्. आख्यायिका means a literary prose-work of narration.

Generally Sanskrit poets begin their works with a benedictory verse known as Maṅgala with a view to a happy completion of the work begun. Daṇḍin refers to three kinds of Maṅgala—आशीर्जनमस्तिक्या वस्तुनिर्देशो वापि तन्मुखम्। आशीस् is the invocation of a deity to confer blessings on the reader, poet or spectator. This sort of Maṅgala is generally resorted to at the commencement of dramas where it goes by the name of Nāndī. The second kind of Maṅgala viz., नमस्तिक्या lies in paying homage to the deity nearest at heart to the poet; and this has been resorted to in the opening stanza of Harshacharita. वस्तुनिर्देशः, the third kind of Maṅgala consists in mere reference to some sublime object or person or a mention of some auspicious word or words; an example of the same is the opening stanza of Meghasandēśa and Kumārasambhava.

Verse 1. शंभवे नमः The author offers his homage to Lord Śiva. A noun governed by नमस् and similar indeclinables takes the Dative case. Pāṇini:—नमःखस्तिखाहास्वधालं वषज्योगाच्च. According to some, the epithet शंभुः may also refer to हरि and ब्रह्मा. स्वयंभूः शंभुरादित्यः and शंभू ब्रह्मत्रिलोचनी. तुङ्गं शिरः चुम्बति यः चन्द्रः स एव चामरं तेन चारुः तस्मै तुङ्गशिरश्चुम्बि चन्द्रचामरचारवे Charming with the moon touching his head which never bends to any one. The comparison of the moon to चामर is happy since both are white. त्रयाणां लोकानां समाहारः त्रिलोकी तदेव त्रैलोक्यं. चातुर्वर्ण्यादित्वात् स्वार्थे ष्यच्. त्रैलोक्यमेव नगरं तस्य आरम्भे मूलस्तम्भः तस्मै त्रैलोक्यनगरारम्भमूलस्तम्भाय Who is the first pillar in the building of the city of the three worlds. As the Supreme Being, He is the cause of creation, preservation and destruction of the Universe. In constructing a house the first pillar is planted on an auspicious occasion with ceremonies, and chowries and flags are tied to it.

Verse 2. उमां नमामि I worship Umā. How is she ? हरस्य कण्ठग्रहे यः आनन्दः तेन मीलिते अक्षिणी यस्याः तां हरकण्ठग्रहानन्द-मीलिताक्षीम्. Note अक्षि at the end of a Bahuvrīhi compound changes to अक्ष under the rule:—बहुव्रीहौ सकथ्यक्ष्णोः स्वाङ्गात् ष्यच् and Feminine suffix ङीष् is due to Pāṇini:—षिद्गौरादिभ्यश्च. Her eyes were closed with the delight of grasping the neck of Śiva. The second half of the verse sets out a fancied reason as to the closing of her eyes. कालकूटस्य विषस्य स्पर्शेन जातः मूर्च्छागमः यस्याः

तां कालकूटविषस्पर्शजातमूर्च्छागमां Kālakūṭa is a poison that came out first when the gods and demons churned the Milky ocean. It was drunk by Lord Śiva to save the world from destruction.

Page 2. Verse 3. Next the poet pays homage to Sage Vyāsa. तस्मै व्यासाय नमः Vyāsa is so-called because he compiled the Vedas in the present form. 'विव्यास वेदान् यस्मात्स तस्माद् व्यास इति स्मृतः' सर्वं वेत्तीति सर्वविद् तस्मै सर्वविदे Knower of everything. कवीनां वेधाः तस्मै कविवेधसे He is Brahmā among poets, since he is the forerunner of succeeding generations of poets. यः सरस्वत्या पुण्यं भारतं चक्रे Who composed the holy Mahābhārata by his choice words. सरस्वत्या भारतं वर्षं इव Just as Bhārata continent is made holy by the river Sarasvatī.

Verse 4. In this and the following five verses the poet deprecates the imperfect knowledge acquired by the so-called poets. प्रायः, कुत्सिताः कवयः कुक्कवयः Bad poets. लोके कोकिला इव जायन्ते Here bad poets are compared to cuckoos by means of three sets of adjectives. (1) रागेन अधिष्ठिता दृष्टिः येषां तथाभूताः रागधिष्ठितदृष्टयः The intellect of poetasters is ruled by passion ; noble thoughts and ideals are wanting in them. The eye of Kokil is dominated by redness on account of the feeling of love. (2) वाचालाः Bad poets are talkative ; they lack coherence. Kokils also warble ceaselessly. (3) कामकारिणः Doing things as they please ; composing poems without strictly adhering to the rules of poetry ; as applied to Kokils, they excite passion.

Verse 5. (कुक्कवयः) गृहे गृहे असंख्याः सन्ति Countless are there the poets in each house who only give bald description. श्वान इव Like dogs that are innumerable. जातिभाजः A common characteristic, though existing both in the ordinary and best type of dogs, still a world of difference is found in their worth. Likewise, the common characteristic of कवित्व is found in bad poet and a poet of genius. उद्भूताः पादकाः येषां ते उत्पादकाः कवयः Poets of creative genius. न बहवः Are rare. शरभाः इव. Śarabha is a fabulous animal with eight legs believed to be stronger than a lion.

Verse 6. Here the poet compares the plagiarist to a thief. अनाख्यातः कविः सतां मध्ये A poet who is not reckoned to be so among the good. Note the other interpretation अ-ना-ख्यातः = अनाख्यातः means 'is counted as no man.' चोरः विभाव्यते Detected as a thief. The inferior quality of the work of a plagiarist stands exposed by the side of superior composition of the good. By what means ? अन्ये ये वर्णाः तेषां परावृत्तिः तया अन्यवर्णपरावृत्त्या By merely changing the words of other writers. A thief is detected by the change of colour of his face through fear. बन्धानां चिह्नानां निगूहनैः बन्धचिह्ननिगूहनैः By concealing the marks of different style. Particular words such as श्री, लक्ष्मी etc. employed by great poets are deliberately suppressed by the plagiarist. The thief conceals the marks of his

fetters. The idea is that as contrasted to a plagiarist a true poet never depends upon others for his words and ideas.

Page 3. Verse 7. Here Bāṇa explains that each region of the country is featured by a particular style. उदीच्येषु, श्लेषाणां प्रायम् श्लेषप्रायम् Works of northern poets abound in puns. श्लेष or paranomasia is of two kinds—शब्दश्लेष and अर्थश्लेष, pun arising from sound and that arising from sense. शब्दश्लेष is also of two kinds—खण्डश्लेष and भङ्गश्लेष. In खण्डश्लेष are employed words which have different meanings separately. In भङ्गश्लेष words are used which in compounds or Sandhi have different meanings while the separate members constituting the same have no double meaning. प्रतीच्येषु अर्थमात्रकं The western writers, on the contrary, focus their attention only on the sense; absence of elegance of style and figures of speech are patent in them. दाक्षिणात्येषु उत्प्रेक्षा While poetic fancy is the main feature among the southern writers. उत्प्रेक्षा or Poetic fancy is defined in Kuvalayaṇanda thus:—अन्यधर्मसंबन्धनिमित्तेन अन्यस्य अन्यतादात्म्यसंभावना-मुत्प्रेक्षा. In Utprekshā an object is poetically conceived of as identical with a different thing. संभावना means उत्कटैकतरकोटिकसंशयः. The real character is not totally lost sight of, but at the same time it is made the subject of a doubt with special leaning towards one of the alternatives. It is classified into हेतुत्प्रेक्षा, वस्तुत्प्रेक्षा and फलोत्प्रेक्षा. In उत्प्रेक्षा of हेतु type a

thing that is not a cause is suggested as a cause. In चस्तूप्रेक्षा a thing that is not of a particular character is conceived of as one of that character. Again, a thing which does not result from a relevant object is fancied to be its result and this goes by the name of फलोत्प्रेक्षा. Words indicative of Utprekshā are set out in the following Kārikā—अन्ये शङ्के भुवं प्रायो न्यूनमित्येवमादयः । उत्प्रेक्षा व्यज्यते शब्दैरिवशब्दोऽपि तादृशः ॥. गौडेभु अक्षरडम्बरः Among Gauda poets pomp of syllables are predominant. According to Daṇḍin, the author of Kavyādarśa वैदर्भी and गौडी styles are two types recognised by him, although later rhetoricians have added more to the list. Vaidarbhī and Gaudī styles represent two opposite extremes. Simplicity and elegance are the essence of वैदर्भी style, while the verbal pomposity is the essence of गौडी style.

Verse 8. What are the essential requisites that constitute a good poetry are laid down in this verse. (1) नवः अर्थः A new subject, not handled hitherto by anyone. The vividness of imaginative faculty of a poet is referred to here, which goes by the name of प्रतिभा. (2) अग्राम्या जातिः A description free from vulgarity. जाति identified by Daṇḍin with स्वभावोक्ति is the description of the form of an object in its different plights or aspects. The description of a child and her movements, lions in a jumping posture, horses galloping, birds flying, deer in an attentive mood,

in short, of anything doing an action inherent to its nature comes under the head of जाति or स्वभावोक्ति. Vide definition given in Kāvyaādarśa:—नानावस्थं पदार्थानां रूपं साक्षाद्विवृण्वती । स्वभावोक्तिश्च जातिश्चेत्याद्या साऽलंकृत्यथा ॥ ग्राम्य means vulgar. अग्राम्यता Freedom from vulgarity in sense or speech. The following sentence is an instance of vulgarity in sense. 'कन्ये कामयमानं मां न त्वं कामयसे कथम्' 'Damsel, when I love you how do you not love me?' The same idea can be put in a felicitous language thus: 'कामं कन्दर्पचण्डालो मयि वामाक्षि निर्दयः । त्वयि निर्मत्सरो दिष्टयेत्यग्राम्योऽर्थो रसावहः ॥' 'Sweet-eyed lady, the outcast Cupid is unrelentingly hard on me whereas to your good fortune he is free from spite towards you? (3) अक्लिष्टः श्लेषः A pun not laboured or strained. A word, the comprehension of whose meaning is retarded is क्लिष्ट hard. Vide Vāmana:—व्यवहितार्थप्रत्ययं. Example:—दक्षात्मजादयित-वल्लभवेदिकानां meaning चन्द्रकान्तवेदिकानां. (4) स्फुटः रसः The most important element of poetry is रस or emotion. It can never be expressed. It can only be suggested. रस्यत इति रसः That which is enjoyed; an emotion underlying poetry. रस has been defined in Daśarūpaka thus: विभावैरनुभावैश्च सात्त्विकैर्व्यभिचारिभिः । आनीयमानः स्वादुत्वं स्थायी भावो रसः स्मृतः ॥ Rasa consists of a स्थायिभाव or sentiment which is rendered delectable by the cumulative influence of विभावs, अनुभावs सात्त्विकभावs and व्यभिचारिभावs. Rasas or emotions that are considered to be the soul of poetry are nine in number—शृङ्गार the erotic, हास्य the humorous कर्ण the pathetic, रौद्र the furious, वीर the

heroic, भयानक the frightful, बीभत्स the loathsome, अद्भुत the marvellous and शान्त the quietistic. Vide the following extract:—शृङ्गारहास्यकरुणा रौद्रवीरभयानकाः । बीभत्साद्भुत-
शान्ताश्च रसाः पूर्वैरुदाहृताः ॥ The nine स्थायिभावs or sentiments which make up the said nine Rasas are enumerated in order thus:—रतिर्हासश्च शोकश्च क्रोधोत्साहौ भयं तथा । जुगुप्साविस्मय-
शमाः स्थायिभावा नव क्रमात् ॥ They are love, humour, grief, rage, valour, fear, disgust, wonder and tranquillity. (5) विकटाक्षरबन्धः When a style is such that the words therein are fresh and lively and seem to dance, the style is said to be characterised by विकटत्वं raciness. The style seems to be sporting. Vide Vāmana : विकटत्वमुदा-
रता. एकत्र क्लृप्तं दुष्करं These qualities are seldom present in a single composition.

Verse 9. Bāṇa condemns a work containing the whole range of metres that fails to gain appreciation. तस्य कवेः काव्येन किं What is the purpose served by the work of such a poet. यस्य, सर्वाणि वृत्तानि तेषां अन्तं गच्छति इति सर्ववृत्तान्तगामिनी Whose tongue comprehends the farthest limit of metrical skill. जगन्नयं न व्याप्नोति That does not fill the three worlds; not attained a renown. भारती कथा इव Like the work of Mahābhārata. सर्वान् वृत्तान्तान् गमयति इति सर्ववृत्तान्तगामिनी That contains innumerable episodes.

Verse 10. The poet now offers his homage to the writers of Ākhyāyikās. कथं कवीनां ईश्वराः कवीश्वराः आख्यायिकाकाराः न वन्द्याः They, the princes among poets,

deserve all praise. आख्यायिका, according to Bhāmaha, is a work of prose consisting of words and ideas, flowing, harmonious and pleasant, having a noble theme, divided into chapters known as Ucchhvāsas, a narration related by the hero himself, and couched in Vaktra and Aparavaktra metres forecasting future events. How are they ? उच्छ्वासस्य अन्ते उच्छ्वासान्ते अपि अस्तिनाः They are not tired even at the end of a Ucchhvāsa. They have not become exhausted to continue their task of composing another one with same felicity. येषां वक्त्रे सरस्वती आस्ते Upon whose lips Goddess of Speech dwells. The word उच्छ्वास in the sense of 'a breathing out' provides an apparent contradiction since one who is exhausted, is described to breathe hard. The secondary meaning of the verse may also be noted. On the authority of Gītā — कविं गुराणं, the epithet कवीश्वर may also refer to Creator who is not exhausted (अस्तिनः) at the end of Universe (उच्छ्वासान्तेऽपि). Goddess of Speech is described to rest upon the mouth of Brahmā.

Page 4. Verse 11. This verse refers to the high esteem of Bāṇa for Subandhu's Vāsavadattā. नूनं कवीनां दर्पः वासवदत्तया अगलत् The pride of poets certainly melted away through Vāsavadattā. When ? कर्णगेचरं गतया As it came to their ears. Like what ? कवीनां दर्पः. As the pride of Brahmin seer viz., Drona, vanished. पाण्डुपुत्राणां शक्त्या इव By the missile of Pāṇḍava. वासवेन दत्ता तया That was given by Indra. कर्णस्य

गोचरे यतया At a time when it came near Karna. A different interpretation is also given by construing पाण्डुपुत्राणां दर्पः. The pride of Pāṇḍavas vanished as the javelin given by Indra came into the hands of Karna. The work वासवदत्ता of Subandhu is classified under the head of कथा. According to Bhāmaha a Kathā is not composed in verses of वक्त्र and अपरवक्त्र metre nor is it divided into Ucchhvāsas. Unlike Ākhyāyikā, the story is not told by the hero, but by others. The classification of prose compositions into Ākhyāyikā and Kathā has after Daṇḍin become purely a matter of antiquarian research.

Verse 12. Here the poet makes mention of another writer of eminence. भट्टारहरिचन्द्रस्य गद्यबन्धः The prose-composition of the revered Harichandra. गद्य refers to prose-composition as distinguished from पद्य poetry. नृप इव आचरतीति नृपायते Denominative root formed by adding क्यङ् under Pāṇini :—उपमानादाचारे. Is pre-eminent like a king. The first half of the verse sets out three adjectival phrases. (1) पदानां बन्धः तेन उज्ज्वलः पदबन्धोज्ज्वलः On account of the arrangement of words, the गद्यबन्ध is brilliant. As applied to the king, it is to be taken as splendid by the attainment of the exalted status. (2) हारी. It is delightful ; as applied to नृप, putting on a necklace. कृता वर्णानां क्रमेण स्थितिः कृतवर्णक्रमस्थितिः In keeping with the rules of poetics, it is formed with the arrangement of letters ;

as applied to नृप glorious by the rule of his land and preserving four वर्णस.

Verse 13. Another poet worthy of name is mentioned next. सातवाहनः सुभाषितैः कोशं अकरोत् Sātavāhana made a treasure of songs. रत्नैः इव A treasure as by jewels. अविनाशं Immortal; inexhaustible. अप्राम्यं Not vulgar i.e., refined; not of a rural origin. विशुद्धा जातिः येषु तैः विशुद्धजातिभिः Of purest character. जाति to be taken in the sense of स्वभावोक्ति. Kośa is a mere grouping of different stories without a common thread. सातवाहन identified with Hāla by Hemachandra is the author of सप्तशती a Prākṛtic work.

Verse 14. Here the poet praises the glory of Pravarasena. प्रवरसेनस्य कीर्तिः The fame of Pravarasena. How is it? कुमुदवत् उज्ज्वला कुमुदोज्ज्वला Bright like lotus. सागरस्य परं पारं सेतुना प्रयाता That went to the other shore of the ocean through his work, Setubandha. The whole verse furnishes a comparison for the fame of the celebrated poet. कुमुदेन उज्ज्वला कुमुदोज्ज्वला, कपीनां सेना कपिसेना इव Like the army of monkeys under the leadership of Kumuda. सागरस्य परं पारं सेतुना प्रयाता That reached the other side of the ocean by the bridge constructed by them. Daṇḍin in Kāvyaadarśa accounts for the superiority of the tongue spoken in Mahārāshṭra to the existence of a whole body of high class literature like सेतुबन्ध. It is a poetic work, covering the length of 15 Āśvāsakas. In the first

eight Āśvāsakas, the work deals with the circumstances leading to the construction of Rāmasetu. The poem is also called रावणवध or strictly speaking रावणवह in Prākṛt. The word प्रवरसेनस्य as applying to सुग्रीव is dissolved by the commentary thus—प्रवे (रत्नयोरेकत्वाद् ण्व इत्यर्थः) रसः येषां ते प्रवरसाः (वानराः) तेषां इनः तस्य Note the propriety of comparison inasmuch as कीर्ति often poetically conceived of as white is compared to कुमुद.

Page 5. Verse 15. भासः नाटकैः देवकुलैः इव यशः लेभे The dramatist Bhāsa attained the same degree of fame through his plays as he would have done in the erection of a temple. The rest of the verse contains adjectival clauses qualifying both नाटकैः and देवकुलैः. (1) सूत्रं (प्रयोगानुष्ठानं) धारयतीति सूत्रधारः One who holds the conduct of the stage ; a stage-director. तेन कृतः आरम्भः येषां तैः सूत्रधारकृतारम्भैः. About the year 1909-10 the late Mahamahopadhyaya T. Ganapati Sastri announced to the world the discovery of lost thirteen plays of Bhāsa. All these dramas begin with the stage-direction and then the Maṅgala śloka is introduced. (2) Constructed by architects. (1) बह्व्यो भूमिकाः येषु तैः बहु-भूमिकैः The plays are full of various characters. (2) बह्व्यः भूमयः येषु तैः In which there are several stories. (1) सप-त्ताकैः Furnished with startling episodes. पताक is one of the अर्थप्रकृतis, the others being बीज, बिन्दु, प्रकरी and कार्य. Bharata, the author of Sanskrit dramaturgy says: अद्भुतान्तु परार्थं स्यात्प्रधानस्योपकारकम् । प्रधानवत् कल्पेत सा पताकेति कीर्त्यते ॥

Though by itself serving no purpose it is intended to act as a foil to the main theme. Vide Pratāpa-rudrīya:— प्रतिपाद्यकथाङ्गं स्यात् पताका व्यापिनी कथा. (2) Temples possessed of banners.

Verse 16. This memorable verse of Bāṇa elicits his high admiration for sweetness of Kālidāsa's poetry. कालिदासस्य सुक्तिषु At the fine utterances of Kālidāsa. कस्य वा प्रीतिः न जायते Who is not pleased. मञ्जरीषु इव Like a bunch of flowers that pleases every one. मधुरसाद्रासु Overflowing with the sweetness of honey. सान्द्र in the reading is मधुरसान्द्रासु taken in the sense of 'agreeable' as applied to सुक्तिषु and 'glossy' as applied to मञ्जरीषु..

Verse 17. By a happy comparison is brought home to the mind of the reader the unique value of the work Brhatkathā. कस्य बृहत्कथा हरलीला इव विस्मयाय नो भवेत् To whom is not the Brhatkathā a marvel, like the sport of Hara. The two adjectival clauses contained in the first half of the verse account for the विस्मय of both. (1) समुद्दीपितः कन्दर्पः यया सा समुद्दीपितकन्दर्पा By which love is kindled. The work Brhatkathā contains plenty of amatory legends. The commentary interprets also thus :—समुद्दीपितः प्रकाशितः ख्यातिं नीतः कन्दर्पो नरवाहनदत्तो यस्यां इति. The fame of Nāravāhanadatta, an incarnation of Kāma is made known. (2) That had consumed Cupid. The third eye of Śiva in wrath burnt Cupid to ashes as the latter shot his

flowery arrow. Brhatkathā, a work ascribed to Guṇāḍhya was written in Paisāchi language. There are summaries in Sanskrit for this great work—Somadeva's Kathāsaritsāgara and Kshemendra's Brhatkathā Mañjarī. The original Brhatkathā is not now available to us. Daṇḍin refers to the popularity commanded by it in his Kāvyaadarśa thus:—भूतभाषामयीं प्रादुरद्भुतार्थां बृहत्कथाम्. (1) कृतं गौर्याः प्रसाधनं यस्य सा कृतगौरीप्रसाधना That won the heart of Gaurī. (2) By narrating the story of Brhatkathā, Śiva propitiated Gaurī or, as the commentator construes, the Vidyā presided over by Gaurī which was propitiated by Naravāhanadatta.

Verse 18. While bestowing high praise to the greatness of the poet Āḍhyarāja, Bāṇa explains in a modest way the difficulty confronted by him in entering into the world of poetry. जिह्वा कवित्वे न प्रवर्तते. Bāṇa's tongue seems to be checked. अन्तः कृष्यमाणः इव And as though drawn within his mouth. आढ्यराजेन कृताः उत्साहाः तैः आढ्यराजकृतोत्साहैः By the work of Āḍhyarāja, named Utsāha. Why? हृदयस्थैः स्मृतैः अपि By the simple thought that they abide in his heart. Though the work of Āḍhyarāja as a whole does not remain in his heart, the mere memory of its value and greatness is enough to draw his tongue within. This is looked upon by Bāṇa as the sufficient reason for not embarking on poetry. The identification of

आढ्यराज with शालिवाहन is discredited by Mr. P. V. Kane, on the ground that the author had referred to that name in one of his foregoing verses. The word उत्साह is explained by Śaṅkara as नृते तालविशेषः Marking of time in dancing.

Page 6. Verse 19. तथापि Even though his tongue is withheld by the Utsāhas of Ādhyarāja. आख्यायिका एव अम्भोधिः तस्मिन् आख्यायिकाभ्यो, जिह्वया लवनम् एव चापलं जिह्वालवन-चापलं करोमि Bāna ventures in the rash act of swimming with his tongue in the ocean of Ākhyāyikās. नृपतेः भक्त्या अभीतः He is fearless because of the loyalty to the king. His loyalty has gained him the confidence. अभीतः = अमि + इतः also means being surrounded i. e., protected all round. निर्वहणे आकुलः निर्वहणाकुलः Bāna is eager in achieving his goal i. e., the composition of the present work. The word भीतः in भक्त्याभीतः is also taken separately and construed with निर्वहणाकुलः (सन्) The fear may be with reference to the completion of the work, dealing with the story of Harsha. He is afraid lest he would bring disgrace upon himself in the court of the learned.

Verse 20. आख्यायिका शय्या इव भाति The distinctive features of an Ākhyāyikā are here brought out by a comparison to a bed. (1) सुखेन प्रबोधः (ज्ञानं) तेन ललिता सुखप्रबोधललिता A narrative is pleasing since it conveys knowledge with ease. (2) सुखः प्रबोधः तेन ललिते

The bed is agreeable in waking up its occupant happily refreshed. (1) प्रतिपादकैः शब्दैः By words conveying sense is adorned the narrative. शोभनानां वर्णना घटना तेन उज्ज्वलैः सुवर्णवदनोज्ज्वलैः (1) Brilliant on account of the arrangement of good letters. (2) The bed is adorned with feet overlaid with gold.

Verse 21. Here a glowing tribute is paid to his patron. हर्षः जयति The reason for cherishing his name is furnished by means of two adjectival clauses. (1) ज्वलन् प्रताप एव ज्वलनं तदेव प्राकारः तेन कृता जगता रक्षा येन सः ज्वलत्प्रतापज्वलनप्राकारकृतजगद्रक्षः He guards the world by a wall of fire of glorious majesty. (2) सकलानां प्रणयिनां मनोरथस्य सिद्धौ श्रियां पर्वतः सकलप्रणयिमनोरथसिद्धिश्रीपर्वतः He is the mountain of good fortune in fulfilling the desires of those who seek him. श्रीपर्वत is the name of a range of mountains in Telengana.

एवं etc. अनुश्रूयते Passive 3rd person singular of श्रु with अनु. Runs the tale as handed down by tradition. किल denotes repute. भगः अस्यास्तीति भगवान्. भग refers to the following six guṇas, ऐश्वर्यस्य समप्रस्य वीर्यस्य यशसः धियः । ज्ञानवैराग्ययोश्चैव षण्णां भग इतीरणा ॥ A different construction is also given thus:—उत्पत्तिं च विनाशं च भूतानामागतिं गतिम् । वेत्ति विद्यामविद्यां च स वाच्यो भगवानिति ॥ For the several meanings of the word भग vide Amara—भगः श्रीकाममाहात्म्य-वीर्ययत्नार्ककीर्तिषु. परमे तिष्ठतीति परमेष्ठी. Vide Unādi sūtra—परमे क्ति. An instance of Aluk Samāsa sanctioned under Pāṇini—हलदन्तात्सप्तम्याः संज्ञायाम्. One who stands highest

ie, *Brahmā*. Vide Amara—ब्रह्मात्मभूः सुरज्येष्ठः परमेष्ठी पितामहः स्वलोकं अधितिष्ठन्. The story begins with Lord *Brahmā* enthroned in his own *Loka*. विकासः अस्यास्तीति विकासिन्. The suffix मत् (मत्तुप्) is added to nouns in the sense of 'possessed of' by the rule of Pāṇini—तदस्यास्त्यस्मिन्निति मत्तुप्. As to the several meanings of the suffix मत्तुप् vide the following Vārtika :—भूमनिन्दाप्रशंसासु नित्ययोगेऽतिशायने । संसर्गेऽस्तिविवक्षायां भवन्ति मत्तुवादयः ॥ Vide *Bāla* *manoramā* thereon—भूमा—बहुत्वं—यथा गोमान् यवमान् । निन्दायां—ककुदावर्तिनी कन्या । प्रशंसायां—रूपवान् । नित्ययोगे—क्षीरिणो वृक्षाः । अतिशायने—उदरिणी कन्या । संसर्गे—दण्डी छत्री । विकासिन् तस्मिन् विकासिनि, पद्मेव विष्टरः तस्मिन् पद्मविष्टरे समुपविष्टः He was reclining on the full-blown lotus seat. How was *Brahmā*? सुनासीरः प्रमुखः येषां तैः सुनासीरप्रमुखैः. सुनासीरः means *Indra*. Vide Amara—बृद्धश्रवाः सुनासीरः पुरुहूतः पुरन्दरः. गिरः स्तुतिरूपाः वणन्ति इति गीर्वाणाः तैः गीर्वाणैः परिवृतः He was surrounded by *Indra* and other gods. निर्गताः अवद्याः यस्याः सा निरवद्या Blameless. कदाचित् On particular occasion. ब्रह्म उद्यन्त इति ब्रह्मोद्याः कथाः कुर्वन् Engaged in discussions concerning ब्रह्मन् or Supreme Being. अन्याः निरवद्याः विद्यागोष्ठीः भावयन् Enjoying other blameless discussions on various lores. *Kāmandaka* classifies *Vidyās* into four categories. आन्वीक्षिकी Logic, त्रयी Scriptures, वार्ता Economics and दण्डनीति Politics. आन्वीक्षिकी त्रयी वार्ता दण्डनीतिश्च शाश्वती. But the usual number of *Vidyās* is stated to be fourteen. They are शिक्षा, व्याकरण, निरुक्त, कल्प, छन्दस्, ज्योतिस्, त्रयी (three *vedas*) धर्मशास्त्र, पुराण, पूर्वमीमांसा, उत्तरमीमांसा and तर्क.

Page 7. आसांचके Perfect of आस् to sit or stay. The अनुप्रयोग-आम् after आस् in the Perfect tense is due to Pāṇini:— दयायासश्च. तथा आसीनं As he assumed his seat on the occasion referred to in the preceding sentence. त्रयाणां भुवनानां समाहारः त्रिभुवनं. The Samāsa is laid down by Pāṇini:—तद्धितार्थोत्तरपदसमाहारे च. A compound beginning with a numeral is called a Dvigu. A Dvigu ending in अ takes the feminine gender according to Vārtika—अकारान्तोत्तरपदो द्विगुः स्त्रियामिष्टः. But the application of this rule is restricted by a further Vārtika—पात्राद्यन्तस्य न. The word भुवन is included in the पात्रादि group. In the result the general rule which lays down the neuter gender in all Samāhāra compounds applies and we get the form त्रिभुवनं. Vide Pāṇini:—स नपुंसकम्. तेन प्रतीक्ष्यं त्रिभुवनप्रतीक्ष्यम् One adored by the three worlds. दक्षचाक्षुषप्रभृतयः प्रजापतयः Brahmā is called स्वयम्भू the self-born. He created प्रजापतिस or sub-creators. According to Manu Smṛti they are said to be ten in number. दक्ष is one of the प्रजापतिस having been born from the right thumb of Brahmā. He was the chief of the patriarchs of mankind. Manus are created by प्रजापतिस and they are fourteen in number. स्वायम्भुव स्वरोचि उत्तम तामस रैवत चाक्षुष वैवस्वत सावर्णि दक्षसावर्णि ब्रह्मसावर्णि धर्मसावर्णि रुद्रसावर्णि देवसावर्णि and इन्द्रसावर्णि. It is to be noted that the term प्रजापति is here employed in the loose sense of progenitors. सप्त च ते ऋषयश्च सप्तर्षयः, पुरःसराः एषां ते सप्तर्षिपुरःसराः The seven sages are मरीचि अत्रि

अक्षिरस् पुलस्त्य पुलह क्रतु and वसिष्ठ. These appear in the form of stars in the heavens constituting the constellation known as Ursa Major or the Great bear. सिषेविरे Perfect 3rd person plural of सेव्. Conjugate:—सिषेवे सिषेवाते सिषेविरे. ऋचः समुदाचारयन् Hymns from R̥gveda that are apt for praising the lord were uttered with proper accents. यजूंषि अपठन् Some recited prose passages from Yajurveda. प्रशंससामानि Some sang the Sāmāns. जगुः Perfect 3rd person plural of गै to sing. Conjugate—जगौ जगतुः जगुः. विवृतानि क्रतुक्रियाणां तन्त्राणि यैस्तान् विवृतक्रतुक्रियातन्त्रान् That revealed the ritual of the sacrifice, adjectival to मन्त्रान्. व्याचक्षिरे Perfect 3rd person plural of चक्ष् with वि and आ. तत्र अन्योन्यस्य विद्याविवादाः प्रादुरभवन् In the congregation of the enlightened minds there arose spontaneously heated discussions on various subjects. विद्यानां विसंवादः येन कृताः विद्याविसंवादकृताः The dispute is due to the difference in various schools of thought.

अयं refers to the present moment. महत् तपः यस्य महातपाः adjectival to Durvāsas. महत् becomes महा before a noun which it qualifies in a Bahuvrīhi or Karmadhāraya compound. Vide Pāṇini—आन्महतः समानाधिकरणजातीययोः. Durvāsas is regarded as the brother of moon since the latter has sprung from the lustre of Atri's eye. कलहं करोतीति कलहायते. The predicate is formed of the nominal verb derived from कलह् by the addition of क्यच्. Vide Pāṇini—शब्दवैरकलहाभ्रकण्वमेधेभ्यः

करणे. कलहं कुर्वन् कलहायमानः He was quarrelling with Sage Mandapāla.

Page 8. विस्तरं अकरोत् Made a discord. क्रोधेन अन्धः क्रोधान्धः Since he was blinded by anger. शापात् भयं तेन प्रतिपन्नं मौनं यैः तथाभूतेषु शापमयप्रतिपन्नमौनेषु At the discord produced, all the sages present in Brahmāloka became silent through the fear of a curse. कमलसंभवः is an epithet of Brahmā, as he sprang from the lotus emerging from the navel of Vishnu. अन्यालापलीलया As he was engaged in a conversation with another, so he did not pay heed to it. भगवन्ती कुमारी देवी सरस्वती श्रुत्वा जहास But on hearing it Sarasvatī smiled. How was she ? किञ्चित् उन्मुक्तः बालभावः यस्मिन् तस्मिन् किञ्चिदुन्मुक्तबालभावे Doffing her girlhood. भूषितं नवयौवनं तस्मिन् भूषितनवयौवने She was of an age wherein the youth itself was adorned. उपवीजयन्ती She was fanning. पितामहं Brahmā. गृहीतचामरा प्रचलन्ती भुजलता यस्याः सा गृहीतचामरप्रचलद्भुजलता By chowrie held in her creeper-like arm that was waving. स्वभावाख्यां वादपल्लवाभ्यां Her sprout like-feet were red by nature. समुद्भासमाना Brilliant. The glow of redness on her feet is brought about by a poetic fancy. निर्भर्त्सनाय ताडनं तेन जातः रागः ययोः ताभ्यां निर्भर्त्सनताडनजातरागाभ्यां इव As though flushed by the stamping of her feet on the ground in protest to the discord. How was the movement of her feet ? वाचालितौ चरणौ यस्याः सा वाचालितचरणा They were musical, with a pair of anklets. How were the anklets ? पदयोः क्रमः तेन सुखरं तेन पदक्रमसुखरेण Musical in

keeping time with the steps. शिष्यद्वयेन इव As though like two disciples reciting the पद and क्रम of the sacred text. पद refers to the splitting of words from the Vedic text while क्रम their intonation. The next phrase graphically describes her shanks. मदनस्य नगरं तस्य तोरणः तस्य स्तम्भौ तयोः (विभ्रम इव) विभ्रमः यस्य तत् मदननगरोरणस्तम्भविभ्रमं adjectival to जङ्घाद्वितयं. Her shanks are the support of the city of Love. सलीलं Sportively. विन्यस्त-वामहस्तकिसलया Her sprout-like left hand being placed. मेखलायाः दात्रि On her chain of girdle. How was it ? उत्कानां कलहंसानां कुलस्य कलः स एव आलापः तद्वत् प्रलापिनि ङकलकलहंस-कुलकलालापप्रलापिनि That tinkled like the murmur of love-sick Kalahamsas.

Page 9. The next phrase describes her उपवीत. ब्रह्मसूत्रेण पवित्रीकृतकाया Her body was made pure by the sacred thread. अंसावलम्बिना It was hanging from her shoulder. गुणकलापेन इव Looked like a collection of virtues. विदुषां मानसं तत्र निवासः तेन लग्नं तेन विद्वन्मानसनिवासलग्नेन Virtues abide in the mind of wise. In the mind of wise Sarasvatī resides. Hence virtues are said to cling to her through dwelling in the mind of the learned. Note the pun in the मानस; Sarasvatī is said to reside in the lake Mānasa of Brahmā. हारं उद्वहन्ती. Next her necklace is described. अनेकभिः मुक्ताभिः अनुयातः तम् अनेकमुक्तानुयातं It was studded with many pearls. भास्वन्मध्यनायकं Brilliant with a gem in the centre. अपवर्ग-मार्गमिव Appeared like the path of Moksha. How ? भास्वन्मध्यनायकं It is having the Sun in the midway.

An ascetic attaining yoga and a warrior killed in a battle are supposed to pass through the सूर्यमण्डल. परित्रा-
 द्योगयुक्तश्च शूरश्चामिमुखं हतः । द्वाविमौ पुरुषौ लोके सूर्यमण्डलमेदिनौ ॥
 अनेकमुक्तानुयातं It is lined by many liberated souls. पाटलेन
 स्फुरता दशनच्छदेन विराजमाना Her throbbing lip was glowing
 red. As to the redness of her lip a fancy is suggested. वदने प्रविष्टानां सर्वासां विद्यानां चरणेषु यः अलक्तकरसः तेन
 वदनप्रविष्टसर्वविद्याचरणालक्तकरसेन इव Due to the fact that the
 dye of the feet of all Vidyās remained there as they entered her mouth. संक्रान्तकमलासनकृष्णाजिनप्रतिमां
 कपोलस्थलीं दधाना An image of black antelope skin of
 Brahmā was reflected on her cheek. मधुरस्य गीतस्य आकर्ष-
 नाय अवतीर्णः शशिनः हरिणः यस्मिन् कर्मणि तत्तथाभूतां मधुरगीताकर्षणावतीर्ण-
 शशिहरिणां इव It seemed as though the moon has come
 down to listen to her music. उन्नमिता एका भ्रूः लता इव यया
 सा उन्नमितैकभ्रूलता One of her creeper like eyebrows
 was raised. तिर्यक्, अवज्ञया सह यथा स्यात् तथा सावज्ञं In a dis-
 dainful curve; the contempt being at the mistake committed by the sage. एकं भोत्रं प्रक्षालयन्ती इव As
 though washing one ear that was soiled by the discord.

Page 10. प्रकटितः विद्यामदः यया सा प्रकटितविद्यामदा The
 pride of her knowledge was exhibited. हसता इव As
 though by the smile put on by the Sindhuvāra flower. A smile is often represented by whiteness and it is
 appropriate that Sindhuvāra flower is described to be her smile. श्रुतिप्रणयिभिः प्रणवैः इव Swarms of bees in the
 flowers of her ear-ornament attended on her like ओंकार

accompanied by Śrutis. प्रणव is the letter ओं that precedes the first letter of all scriptures. The next phrase describes her body which was covered by a silken cloth. (अंशुक) which is pure (विमल) and fine (सूक्ष्म) like the fabric of thought which is also विमल and सूक्ष्म. दशनानां ज्योत्स्नायाः आलोकः तं दशनज्योत्स्नालोकं The lustre of her teeth gleamed forth as she smiled. निर्मलं, वागेव वाक्यं इव It was pure like the substance of a speech. जहास Perfect 3rd person singular of हस् to smile. जहास जहसतुः जहसुः.

दृष्ट्वा च etc. Here the author describes the irate Durvāsas and his curse on Sarasvatī. दुर्गृहीतः विद्यालवः तेन अवलेपः तेन दुर्विदग्धा तत्र संबुद्धिः दुर्गृहीतविद्यालवावलेपदुर्विदग्धे Addressed to Sarasvatī of having been puffed up with the conceit of small amount of ill-got knowledge. शिरःकम्पेन शीर्यमाणः यः बन्धः तेन विशरारुः तस्य शिरःकम्पशीर्यमाणबन्ध-विशरारोः As he shook his head the knots were loosened and so the matted-hair fell dishevelled. उन्मिषन् तटितन्तूनां पिङ्गलिमा यस्य सः उन्मिषत्तटितन्तुपिङ्गलिम्नः Which was yellowish and gleaming like lightning. जटाकलापस्य रोचिषा By the lustre of matted hair दश दिशाः रोषदहनद्रवेण सिञ्चन् इव As though the ten quarters were sprinkled with the fluid fire of wrath.

Page 11. झुकुटीं आवध्नन् Knitting his eye-brow. How ? अन्धकारितं ललाटपट्टमेव अष्टापदं यथा तां अन्धकारितललाटपट्टाष्टापदं By darkening the forehead that was like a chess-board. कृतं कालस्य (अन्तकस्य) सन्निधानं यस्यां तथाभूतां कृतकालसन्निधानां इव As if the presence of Yama is drawn near. अन्तकस्य

अन्तःपुरं तस्य मण्डनाय पत्रभङ्गस्य मकरिका तां अन्तःकान्तःपुरमण्डनपत्रभङ्ग-
मकरिकां. The भ्रुकुटी further recalled the ornamental
figures of drawing upon the faces of Yama's
wives. पत्रभङ्ग means here crocodile embellishments,
the crocodile being the sign of death, there is an
appropriateness in its employment. Note the pun
in काल referring to black army on the chess-board.
कृतकालसन्निधान means (1) having blackness at hand
as applied to chess-board (2) having lord of death
at hand, as applied to spouses of Yama. (3)
having blackness near it, as applied to भ्रुकुटी. अति-
लोहितेन चक्षुषा His eyes were blood-shot as he was
angry. अमर्षदेवतायै स्वधुरोपहारं प्रयच्छन् इव By such eyes-
he is fancied to be making an offer of his own
blood to Goddess of pitilessness. दन्तांशुच्छलेन वाचं रुन्धन्
इव His speech looked as if restrained in the guise
of the gleam of his teeth. निर्दयं दष्टः दशनच्छदः तस्मात्
भयं तेन पलायमानां निर्दयदष्टदशनच्छदभयपलायमानां The speech
was fleeing in terror lest it may suffer the fate
of the lip. शापस्य शासनपट्टः तस्य शापशासनपट्टस्य इव The
black antelope skin is described as the scroll of curse.
प्रतिपन्न Past passive participle. The suffix त added to
अनिट् roots ending in द् changes to न, and the final द् of
the root itself changes to न्. Vide Pāṇini :—रदाभ्यां
निष्ठातो नः पूर्वस्य तु दः. प्रतिपन्नाः सर्वे अवयवाः यस्य सः प्रतिपन्नसर्वावयवाः
The gods, demons and sages were reflected in the
drops of his sweat. कोपात् कम्पः तेन तरलिताः अङ्गुलयः यस्य तेन
कोपकम्पतरलिताङ्गुलिना करेण The fingers of his hand were

shaken by the tremor of anger. अक्षमाला आक्षिप्य His rosary bead was cast off. अक्षरमाला इव As though a string of syllable was thrown. The commentary explains that अक्षरमाला being an associate of Sarasvatī should be dispensed with since it pleases her.

Page 12. समुपस्पृश्य Durvāsas before pronouncing the curse performed the आचमन. जग्राह Perfect 3rd person singular of गृह् to hold. जग्राह जगृहतुः जगृहुः.

अत्रान्तरे Meanwhile; the time preceding the moment of Durvāsas's holding the water of curse. स्वयंभुवः अभ्याशे समुपविष्टा देवी सावित्री (चतुर्भिः वेदैः सह) समुत्तस्थौ Sāvitṛī who was seated by the side of Lord Brahmā got up from her seat. कल्पद्रुमस्य दुकूलं इव वल्कलं तत् कल्पद्रुमदुकूलवल्कलं वसाना She was wearing a robe of silken bark of Kalpaka tree. उन्नतयोः स्तनयोः मध्ये बद्धा गात्रिकामन्थिः यथा सा उन्नतस्तनमध्यबद्धगात्रिकामन्थिः In a swastika knot was tied a shawl between her bosoms. विराजितं ललाटं अजिरं इव ललाटाजिरं यस्याः सा विराजितललाटाजिरा Her broad forehead was bright. भस्मपुण्ड्रकराजिभिः With sectarial lines of ashes. तपोबलेन निर्जितं त्रिभुवनं तस्य जयः तस्य पताकाभिः तपोबलनिर्जितत्रिभुवनजयपताकाभिः इव The three lines are fancied to be the three banners in commemoration of the victory of the three worlds by the strength of penance. The वैकक्ष्यक is a garment worn over the left shoulder and under the right arm like a sacred thread. योगपट्ट is a cloth thrown over the back and knees of ascetics during meditation. The वैकक्ष्यक with योगपट्ट looked like the stream of the Ganges made into a round form by the power of

asceticism. ब्रह्मणः उत्पत्तिः यस्मात् तत् पुण्डरीकं तस्य मुकुलं ब्रह्मोत्पत्ति-
पुण्डरीकमुकुलं इव The crystal water-vessel that she was
holding resembled the white lotus bud from where
Brahmā sprang. अक्षमालया कृतः परिक्षेपः यस्य तं अक्षमालाकृतपरिक्षेपः
Her right hand was encircled by a rosary.

Page 13. कम्बुना निर्मिताः ऊर्मिकाः ताभिः दन्तुरितं कम्बुनिर्मि-
तोर्मिकादन्तुरितं That was studded with rings of conch-
shell. उत्क्षिपन्ती Raised aloft. तर्जने तरङ्गिता तर्जनी यस्य तं
तर्जनतरलिततर्जनीकम् adjectival to करं. ब्रह्मवन्धुः A term of
rebuke meaning one who is a Brahmin by birth and
not by deeds. मुनिखेट A pretended sage. Note खेट as a
latter member of the compound is used in the sense of
अधम. आत्मनः स्खलितं तेन विलक्षः आत्मस्खलितविलक्षः Bewildered
by your own mistake. अपसद Low-minded one. निराकृत
= अस्वाध्यायः One that does not read Vedas. विलक्ष
Ashamed. त्रयाणां भुवनानां समाहारः त्रिभुवनं तस्य माता तां त्रिभुवन-
मातरं. रोषेण विमुक्तानि वेत्रासनानि यैः तथोक्तैः रोषविमुक्तवेत्रासनैः Along
with her the Vedas left their respective seats in
wrath towards the sage Durvāsas.

Page 14. चीवर strictly means the garment of a
mendicant. Here it is used in the sense of mere
garment. Its formation is due to Unādi sūtra—
छिवरछवरधीवरपीवरमीवरतीवरनीवरगह्वरकट्वरसंयद्वा and the Vṛtti
thereon—विनोतेदीर्घश्च. कुशानां तन्तवः एव चारुणि चामराणि येषां तथाभूताः
तथा चीराणि चीवराणि सन्ति येषां तथोक्ताः तैः कुशतन्तुचारुचामरचीरचीवरिभिः
The Vedas were attired in bark garment and having
chowries in the form of Kuśa fibres. आषाढाः एषां
सन्तीति तैः आषाढिभिः. आषाढ means the Palāśa staff. Vide

Amara:—पालाशो दण्ड आषाढः. The palāśa staff is characteristic of a Brahmin bachelor. Vide Gautama-sūtra.—ब्राह्मणस्य वैत्वपालाशौ. प्रहरणीकृतानि कमण्डलुमण्डलानि यैः तथाभूतैः प्रहरणीकृतकमण्डलुमण्डलैः They grasped the water-vessels as their weapons. सोमरसं इव Like Soma juice the sweat oozed from them. अग्निहोत्रस्य पवित्रं भस्म तेन स्मेरं ललाटं येषां तैः अग्निहोत्रपवित्रभस्मस्मेरललाटैः Their foreheads gleamed with holy ashes. ओंकारेण मुखरितं मुखं येषां तैः ओंकारमुखरितमुखैः Their voices echoed Omkāras. उत्क्षेपेण दोलयामानः जटाभारः तेन भरिताः दिशः यैः तैः उत्क्षेपदोलायमान-जटाभारभरितदिग्भिः They grew angry so much that the matted hair caused the distress to the quarters. परिकर etc. As they girt up their loins the कृष्णांजिन that flung round their body darkened the day. अमर्षात् निःश्वासाः एव दोलाः तासु प्रेङ्खोलितः ब्रह्मलोकः यैः तैः अमर्षनिःश्वासदोलाप्रेङ्खोलित-ब्रह्मलोकैः Their heaving sighs caused the vibration of even Brahmaloka.

ततो etc. Before the sage pronounced his curse. विबुध means God. Vide Amara:—अमरा निर्जरा देवास्त्रिदशा विबुधाः दुराः. क्षमस्व Imperative mood 2nd person singular of क्षम्. प्रसाद्यमानः Passive present Participle of सद् with प्र. मा कृथाः. In juxtaposition with मा (माङ्) a root takes the Aorist terminations in the significance of any tense or mood (सर्वलकारापवादः) and the terminations of the Imperfect or Aorist tense optionally if further juxtaposed with the particle स्म. Vide Pāṇini—साङ्ङि लुङ् स्मोत्तरे लङ् च. Further the initial augment अ of the root characteristic of the Aorist and Imperfect

tenses drops in such cases. रोषस्य आवेशेन विवशः रोषावेशविवशः दुर्वासाः In spite of entreaties by Gods, disciples and Atri he could not control his passion. व्यपनयामि Present tense 1st person singular of नी with वि and आ to take away.

Page 15. विससर्ज Perfect 3rd person singular of सृ with वि to release. Conjugate:—वि-ससर्ज ससृजतुः ससृजुः. द्वे जन्मनी येषां ते द्विजन्मानः A Brahmin takes his first and natural birth from the womb of his mother and his second and spiritual birth from his initiation into Gāyatrī by the Guru. Vide Yājñavalkya—मातुर्यदग्रे जायन्ते द्वितीयं मौज्जिबन्धनात् । ब्राह्मणक्षत्रियविशस्तस्मादेते द्विजाः स्मृताः ॥ Though the appellation द्विज originally applied to all the three higher castes, it has latterly come to be restricted to the Brahmin. मानयितुं योग्याः माननीयाः Worthy of esteem. न संस्कृता मतिः येषां तथाभूताः असंस्कृतमतयः Even though the intellect is not refined. जात्या एव The mere fact of birth is sufficient. न्यवारयत् Imperfect 3rd person singular of वृ with नि to obstruct.

अथ etc. The principal sentence is भगवान् पितामहः शतां सरस्वतीं दृष्ट्वा सुधीरं उवाच. The remaining words describe Brahmā. धवलयशोपवीतिनीं तनुं उद्वहन् He was wearing a white sacrificial thread. कमलात् या उत्पत्तिः तया (हेतुमद्भूतया) लभं मृणालसूत्रं यस्यां तां कमलोत्पत्तिलभमृणालसूत्रां. The यशोपवीत is fancied to be the lotus fibre clinging to his body as he sprang from the lotus. दक्षिणेन करेण शापकलकलं निवार्य He was staying with his right hand the commotion

that followed the curse. उद्गच्छन् अच्छस्य अङ्गुलीयकमरकतस्य मयूखलताकलापः यस्मात् तेन उद्गच्छद्च्छाङ्गुलीयकमरकतमयूखलताकलापेन A multitude of rays from his emerald ring that issued forth, is poetically conceived of as a bundle of Kuśa grass for the purpose of averting the destruction of the three worlds. भाविनः कृतयुगस्य आरम्भे यः सूत्रपातः तं भाविकृतयुगारम्भसूत्रपातं The rays of the teeth of Brahmā are fancied, as the plummet lines with which the ensuing कृतयुग is measured by him. कृत is the first of the four Yugas, the others being त्रेता द्वापर and कलि. सरस्वत्याः प्रस्थानं तस्य मङ्गलपटहः तेन सरस्वतीप्रस्थान-मङ्गलपटहेन His voice that echoed is represented as the auspicious drum announcing the journey of Sarasvatī to the earth.

Page 16. उद्दामं यथा तथा प्रसृतानि इन्द्रियाण्येव अथाः तैः समुत्थापितं उद्दामप्रसृतेन्द्रियाश्चसमुत्थापितं रजः Brahmā explains how the path trodden by a sage is disastrous. रजः means (1) Dust (2) Passion. Just as the dust clouds the vision of a charioteer who has not held the steeds under his control so the passion clouds the intellect of one who has not controlled his senses. परदोषदर्शनदक्षा Adept in discerning the defects of others. ते कुपिता बुद्धिः दृष्टिः इव आत्तरागदोषं न पश्यति Just as an inflamed eye does not see its colour i. e., its own redness, so also the angry mind does not see its own mistake due to passion. विवधेन वीवधेन वा हरति वैवधिकः 'विभाषा विवधात्' इति ठक्. महतां तपसां भारस्य वैवधिकः तस्य भावः तत्ता महातपोभारवैवधिकता क पुरोभागित्वं The employment of क emphasises the disparity between

the two qualities, viz., the wealth of penance and fault finding in others.

Page 17. अन्धकारीभवति The intellect becomes dull; and as applied to भ्रुकुटि, becomes dark. रागः समास्कन्दति The flush of passion assaults the इन्द्रियः. चरमं चक्षुः The राग or redness affects the eyes. तपः गलति The store of merits dissolves away. गलति as applied to स्वेदसलिलं means 'flows'. स्फुरति applied to अयशः means 'flickers' and as applied to अधर it means throbs. विषपादपस्य इव As the fibrous roots and bark of a poisonous tree is ruinous to the world. When taken with चित्तवृत्ति, वृत्तात् मुक्ता वृत्तमुक्ता means swerved from righteous path. When taken with हारयष्टि it means वृत्ताः (वर्तुलाः) मुक्ताः (मौक्तिकानि) यस्यां सा Having round pearls. तापसाकलं Garb of an ascetic. शैल्यः An actor. Vide Viśva:—शैल्यो नटमिल्लयोः.

Page 18. अत्यन्तं लघोः भावः अतिलघुता तेन अतिलघुताः (१) By the levity. (2) By lightness in weight. उदकं अस्यास्तीति उदन्वान्. The formation of उदन्वान् is due to Pāṇini:—उदन्वानुदधौ च. ज्ञानमेव उदन्वान् तस्य ज्ञानोदन्वतः The knowledge is not deep and penetrating and hence said to float on the surface of the sea. अनेडमूकाः Deaf and dumb. Vide Amara:—जडोऽज्ञोऽनेडमूकस्तु वक्तुं श्रोतुमक्षिते । एडा Deaf. जडा Ignorant. Brahmā says that all the sages are aware of the mistake committed by Durvāsas as they are not deaf etc. रोष एव दोषः तेन निपन्ना योऽयन् तस्मिन् रोषदोषनिषये His heart is teemed with the sin of anger. आत्मनः प्रमादः तेन रखलितं तस्मात् दलद्वयाणि

आत्मप्रमादस्खलितवैलक्ष्याणि Disgrace occasioned by one's own heedless slips. याप्यतां याति By such disgrace he becomes an object of ridicule. मा गाः. When juxtaposed with मा, a root takes the Aorist terminations to denote any sense or mood. अगाः Aorist 2nd person singular, here used in the Imperative significance. Further in juxtaposition with the particle मा (माङ्) a predicate used with the Aorist terminations drops its initial augment अ (अद्). Pāṇini:—न माङ्योगे. विनोदयिष्यति Causal 2nd Future 3rd person singular of बुद् with वि to remove, 10th Conjugation. अभिधाय Indeclinable past participle of धा with अभि to tell. उदतिष्ठत् Imperfect 3rd person singular of स्था with उद् to get up.

Page 19. शप्ता सरस्वत्यपि सावित्र्या समं गृहं अगात् Sarasvatī reached her place. How was she then ? (1) किञ्चित् अधोमुखी As she was discomfitted by the curse she turned her face downwards. (2) दृष्टिं उरसि पातयन्ती Letting fall her glance upon the bosom. What sort of दृष्टि ? धवलः कृष्णः ताभ्यां शारा तां धवलकृष्णशारां, कृष्णाजिनलेखां इव Her glance was mingled with whiteness and darkness like a streak of a black antelope skin. (3) षट्चरणचक्रेः आकृष्यमाणा She was attracted by throngs of bees. सुरभिनिश्वासपरिमललघ्नैः Her sighs are issuing fragrance. मूर्तैः शापाक्षरैः इव On account of blackness bees are represented as letters of curse. (4) शापजनितेन शोकेन शिथिलितौ हस्तौ यस्याः सा शापशोकशिथिलितहस्ता Her hands were loosened on account of sorrow at the curse. (5)

अधोमुखीभूतेन नखानां मयूखानां जालकं तेन नखमयूखजालकेन The rays of her nails were spreading downwards. उपदिश्यमान-मर्त्यलोकावतरणमार्ग इव The rays appeared to show her path to मर्त्यलोक. (6) भवनकलहंसकुलैः अनुगम्यमाना The domestic swans in batches followed after her. नूपुरयोः व्याहाराः तै आहूताः तैः नूपुरन्याहाराद्वैः They were summoned by the jingling of her anklets. ब्रह्मलोकनिवासिहृदयैः इव Like the minds of those inhabitants of Brahmaloṇa that followed Sarasvatī. अगात् Aorist 3rd person singular of इ to go. Note the change of इ to गा in the Aorist tense. Vide Pāṇini—इणो गा लुङि. Conjugate :—अगात् अगताम् अगुः.

कथयितुं Infinitive of purpose of कथ् to tell, 10th conjugation. अवततार Perfect 3rd person singular of तृ with अव to descend. Conjugate :—अव-ततार तेरतुः तेरुः. प्रदोषसमये सावित्री साक्षां सरस्वतीं अवादीत्. By a series of adjectival clauses is described the evening time.

Page 20. वासरे मन्दायमाने As the day was waning. मुकुलित etc. The lotus-ponds became dejected at the calamity of the lotus-beds being closed. लोकैरुचक्षुषि The Sun is the sole eye of the entire world. लपनं Mouth. Vide Amara :—आननं लपनं मुखम्। तरुणतरः यः कपिः तस्य लपनं तद्वत् लोहितः तस्मिन् तरुणतरकपिलपनलोहिते Red as a young monkey's mouth. क्षितिं धरतीति क्षितिधरः तस्य शिखरं क्षितिधरशिखरं Descended upon the summit of western mountain. A reason is fancied for his descent. मधुमद etc. As though he was turned down by the angrily bent side-glances of ladies flushed with

the intoxication of wine. Next is described the environment of celestial hermitage. माहेयी A cow. Amara :—माहेयी सौरभेयी गौः. प्रस्तुतानि, मुखानि (Nipples of udders) यासां ताः प्रस्तुतमुखाः, माहेय्यः तासां यूथस्य क्षरन्त्यः क्षीरधाराः ताभिः धवलितेषु प्रस्तुतमुखमाहेयीयूथक्षरत्क्षीरधाराधवलितेषु They were white with streams of milk flowing from their udders. आसन्नेन चन्द्रोदयेन उद्दामः क्षीरोदः तस्य लहरीभिः क्षालितेषु. आसन्नचन्द्रोदयोद्दामक्षीरोदलहरीक्षालितेषु The swell of the Milky ocean appeared to wash them at the rise of the moon. Next is described the time when Airāvata used to take his stroll. स्वैर Indeclinable meaning 'at will'. सुरस्रवन्ती Ganges that flows in the heaven-चामीकरस्य तटेषु यत् ताडनं तेन रणिताः रदनाः यस्य तथाभूते चामीकरतट-ताडनरणितरदने रदति As he was engaged in dashing with his tusks against the mounds of Meru, a sound was produced.

Page 21. ताराणां पन्थाः तारापथः. पथि at the end of a compound changes to पथ. Vide Pāṇini :—ऋक्पूरुषः-पथामानक्षे. तस्मिन् तारापथे In the sky. विद्याधर A species of angels. Women who go to meet their lovers are called अभिसारिकाः. Vide Amara :—कान्तार्थिनी तु या याति संकेतं साऽभिसारिका. रक्तचन्दनद्रवे स्रवति The red sandal streams forth. सिद्ध A species of semi-divine beings. अर्घ्य Materials of worship. आवर्जित Poured out. रञ्जिताः ककुभः. येन तस्मिन् रञ्जितककुभि The sandal-juice was reddening the quarters. कुसुम्भस्य इव भाः यस्य तस्मिन् कुसुम्भभासि That had the hue of safflower. पिनाकिने या प्रगतिः तत्र मुदिता या सन्ध्या तस्याः स्वेदसलिलं पिनाकिप्रगतिमुदितसंध्यास्वेदसलिलं इव The red.

sandal-juice is fancied to be the perspiration of सन्ध्या when she was delighted at the worship of Śiva. The next adjective deals with another feature present at the hour when Sāvitrī spoke to Sarasvatī. ब्रह्मलोके राजति. Why the Brahmaloṅka was resplendent? वन्दारूपां मुनीनां वृन्दारकाः तेषां वृन्दं तेन बध्यमानं सन्ध्याञ्जलिवनं यस्मिन् तथाभूते वन्दारुमुनिवृन्दारकवृन्दबध्यमानसंध्याञ्जलिवने There a number of sages were folding their hands in worship. A fancy is suggested to the folding of their hands by the compound ब्रह्मोत्पत्ति etc. They are as though all the lotus-buds that have come to show their honour to the Lotus from where sprang Brahmā. The next adjective shows the time when Brahmā had uttered the third Savana. सवन means libation hymns. सप्तर्षिमन्दिरेषु The houses of seven sages are described as being full of flames of वैतान or sacrificial fire. This suggested the नीराजन of a camp to secure the performance of Dharma. नीराजन is an auspicious ceremony of showing lights preferably of burning camphors, in front of person whose well-being or success in the enterprise begun is wished for, and of waving the lights over their heads near their faces or round them according to the variations in local practice. अघानि मर्षयति अघमर्षणः, तेन मुषितानि किल्बिषाणि एव विषाणि गदाः तैः उल्लाघाः अत एव लघवः तेषु अघमर्षणमुषिताकिल्बिषविषगदो-ल्लाघलघुषु. अघमर्षण is the last hymn in the Ṛg Veda. It has the effect of removing a sin. Hermits are therefore considered to be light.

Page 22. सन्ध्योपासनायै आसीनानां तपस्विनां पङ्क्तिभिः पूतानि पुलिनानि यस्य तादृशे सन्ध्योपासनासीनतपस्विपङ्क्तिपूतपुलिने The sand isles were purified by a large number of ascetics sitting at evening worship. प्लवमानः यः नलिनयोनिः तस्य यानहंसः तस्य हासेन दन्तुरिताः ऊर्मयः यस्य तथाभूते प्लवमाननलिनयोनि-यानहंसहासदन्तुरितोर्मिणि The waves are split up by the swan, the vehicle of Brahmā, wading through it. The waves are poetically described to be possessed of protruding teeth. सुमुदिषमाणे कुमुदवने. The next adjective explains that it was the time for the blooming of Kumudas. जलदेवतायाः आतपत्रं तस्मिन् जलदेवतातपत्रे Their beds served as umbrella for water-nymphs. पत्ररय-कुल etc. refers to the feathered species; birds. The beds also serve as अन्तःपुर for the birds. कृता मधुपानां सुत् (आनन्दो) यस्मिन् कृतमधुपमुदि. राजहंसयूथे As the day came to close, the Royal swans or flamingoes content with the drinking of honey from the day-lotus now went to sleep. स्वप्नुं इच्छन् सुषुप्सन् तस्मिन् सुषुप्सति. Next is described the evening breeze. तनीयसि Locative of तनीयान् Comparative degree of तनु. नभः अस्य (आश्रयत्वेन). अस्तीति नभस्वान् तस्मिन् नभस्वति. निशायाः निश्वासः तत्सदृशे निशानिश्वासनिभे.. The next adjective shows that the hour was conspicuous by the inactivity of bees. The bees were caught inside the lotus since its filaments were stiff and erect. The compound निश्वासनिभे is अस्वपदविग्रहः in other words the compound consists of words some of which do not find a place in its dissolution. The word निभ in the significance of सदृश can

be used only as the latter member of a compound and not separately. Vide Amara:—स्युस्तरपदे त्वमी । निभसंकाशनीकाशप्रतीकाशोपमादयः ॥

Page 23. स्तवकं करोतीति स्तवकयति is an instance of Denominative verb. नभस्थलं स्तवकयति तारागणे Group of stars that lay scattered in the sky appeared like the clusters of Kuṭaja buds on the head of Śiva as he was dancing. Next is described the new-born darkness. सन्ध्यायाः अनुबन्धः तेन ताम्रे It was coppery red on account of the contact with the twilight. कालमेघः तद्वत् मेदुरः तस्मिन् काल-मेघमेदुरे Thick like the cloud at Deluge. प्रदीपप्रकरे समुन्मिषति At that time numerous lamps blazed forth. They are described to be champaka-buds on the ear of Dame Night. शतं कतवः यस्य सः शतक्रतुः तस्य इदं or शतक्रतुः अधिष्ठाता यस्य तत् शातक्रतवं तस्मिन् शातक्रतवे Indra's region or the region presided over by Indra i.e., the East. Vide Amara:—इन्द्रो वह्निः पितृपतिर्नैर्ऋतो वरुणो मरुत् । कुबेर ईशः पतयः पूर्वादीनां दिशां क्रमात् ॥ आशामुखे तिमिरं कशयति The darkness was reduced. प्रतनुतुहिनकिरणस्य किरणाः तेषां लावण्यं तस्य आलोकेन पाण्डुनि प्रतनुतुहिनकिरणकिरणलावण्यालोकपाण्डुनि It was pale on account of the brightness of moon's rays. आश्यान etc. It stands in the position of the bed of Yamunā with sands white and black waters receded.

Page 24. खं मुञ्चतीति तस्मिन् खमुचि Abandoning the sky. मेचकितं विचकिलानां कुवलयानां सरः येन तस्मिन् मेचकितविचकिल-कुवलयसरसि Casting its gloom upon the lakes of lotuses. How was it further ? मानिनीमनसी इव Like the spirit of a proud beauty. शशधरकरनिकरकचग्रहाविले Just as her spirit

is disturbed by the seizing of her hair so also the darkness was disturbed by the rays of the moon. उदिते भगवति श्वेतमानौ लोहितं वयुः धारयति The disc of the moon just then risen assumed a red hue. Two poetic fancies are set out for describing his form. (1) उदयगिरि etc. The redness of the disc was due to the fact that it was covered by the blood of its own deer slain by the paw of the lion residing in the cave of उदयगिरि. उदयगिरि is the name of a mountain from where the Sun and the Moon are supposed to have their rising. (2) विभावरीव्वा अधरं इव The disc of the moon is fancied to be the lip of Dame night. उदये यो रागः तस्य धरः (धरतीति) उदयरागधरः तं उदयरागधरं The red lip of a woman is having the hue of the rising moon. ध्वान्ते ध्वस्ते. Next is described the disappearance of darkness. गोलोकात् गलितान् दुग्धविसरान् वहतीति तथाभूते गोलोकगलितदुग्धविसरवाहिनि etc. The orb of the moon resembles a great ivory pipe with its mouth like that of a crocodile. आपूरयितुं Infinitive of purpose of the causal of पूर to fill.

Page 25. अवादीत् Aorist 3rd person singular of वद् to speak. Conjugate :—अवादीत् अवादिष्टां अवादिषुः. जिहेति Present tense 3rd person singular of ही to feel ashamed, 3rd conjugation Parasmaipada. Conjugate :—जिहेति जिहीतः जिहियति. विसंस्थुला Unstable. दुर्जनवत्. निर्दक्षिण्य means कूर Heedless. क्षणभङ्गिन्यः Inconstant, changing in a moment. वामा वृत्तयः The ill-mannered ways are punningly referred to the caprices of a woman. Note the pun in मानस. Just as a particle

Of dust falling in it makes turbid the lake so does the spirit of a मनस्वी is disturbed by the slight insult done by a low person. अनवरतं नयनजलेन सिच्यमानः अनवरतनयन-जलसिच्यमानः Sprinkled with ceaseless tears qualifying विपल्लवः विपदः लवः यस्मिन् सः Atom of misfortune. सहस्रधा प्ररोहति. Like what ? विगतः पल्लवः यस्य सः विपल्लवः तरुः इव A leafless tree. अनवरतं नयनं यस्य एतादृशं जलं तेन सिच्यमानः Drenched by waters continuously carried.

Page 26. कदर्यनाय अलं The Indeclinable अलं meaning competence and its synonyms govern a noun in the Dative case. Hence the Dative in कदर्यनाय. Vide Pāṇini:—नमःखस्तिखाहाखधालंषडयेगाच्च. दुःखेन त्यक्तुं शक्याः दुस्त्यजाः जन्मभूमयः Native place is hard to give up. सहजः स्नेहपाशः (जिहः पाशः इव) तस्य ग्रन्थिना बन्धनं यासां ताः सहजस्नेहपाशग्रन्थिबन्धनाः Fastened by ties of natural affection. दारुणः क्रकचपातः इव हृदयं दारयति Separation from intimate friends rends the heart as a stroke of saw cleaving the interior of the wood. अमूढिः Not a planting ground. दुःखमेव क्ष्वेडः तस्य अङ्कुराः तेषां प्रसवाः तेषां दुःखक्ष्वेडाङ्कुर-प्रसवानाम् For springing up the shoots or sprouts of a poisonous tree or sorrow. The idea is nothing evil can dwell in thee. पुराकृते बलवति कर्मणि The past deeds that are potent. शुमे अशुमे वा Whether good or bad. फलकृति The fruition of such deeds. अधिष्ठातरि तिष्ठति Stands as a ruler, as it rules and yields fruit to us. विदुषि शुचां अवसरः कः Where is the occasion for the learned to grieve. त्रिभुवनस्य मङ्गलं, तदर्थं एकं कमलं त्रिभुवनमङ्गलैककमलं, अपवित्रं

कुर्वन्ति इति अपवित्रयन्ति. कथय Imperative 2nd person singular of कथ् to tell, 10th conjugation. अवतरितुं इच्छति अवतितीर्षति Desiderative present tense 3rd person singular of तृ with अव to descend.

Page 27. सहपांसुकीडायां यः परिचयः तेन पेशलः सहपांसुकीडा-परिचयपेशलः Agreeable on account of the familiarity from the time of sporting in the dust. नास्ति अन्यत् शरणं यस्याः सा अनन्यशरणा To whom there is no other refuge; Śiva is the only resort. स्वधेयसे त्रीणि अम्बकानि यस्य तं त्र्यम्बकं, प्रतिपद्यस्व Submit thyself to Śiva for thy welfare. प्रतिपद्यस्व Imperative 2nd person singular of पद् with प्रति. त्रिर्दश परिमाणमेवामिति त्रिदशः lit., thirty; loosely it denotes 33. For 33 is the number of the gods that are reputed to drink Soma. Vide Śruti :— त्रयस्त्रिंशद्वै देवाः सोमपाः. Vide Pāṇini :—संख्ययाव्ययासन्नादूराधिक-संख्याः संख्येये and बहुव्रीहौ संख्येये डजवहुगणात्. Though त्रिदश thus primarily denotes the 33 principal gods, in practice it is applied to denote all the gods in general. It is also usual to explain त्रिदश differently thus. तिस्रो दशाः येषां ते Of the four stages of life—childhood, boyhood, youth and old age, the gods have only the first three, being free from old age. सुधा सूते अस्मात् इति सुधासूतिः तस्य कला एव कलिका तथा कल्पितः कर्णवर्तंसः येन तं. The dight of the moon serves as the ear-ornament to Śiva. शापेन शोकः तस्य विरतिं शापशोकविरतिं The release from the woe of curse. वितरिष्यति. It was already mentioned by Brahmā that it would take place by the birth of a son. Sāvitrī states that in.

a very short time by the grace of Śiva she would be blessed with a son.

Page 28. मुक्ताः मुक्ताफलवत् धवलाः लोचनजललवाः यया सा मुक्तमुक्ताफलधवललोचनजललवा Letting fall drops of tears bright like pearls. मे हृदयं आर्द्रयति Soft regret fills the heart of Sarasvatī as service to her Lord would be suspended for some time. वेत्ति Present tense 2nd person singular of विद् to know. Conjugate:—वेत्ति वित्य-वित्य. धर्मधामानि The places where Dharma can be practised. समाधिसाधनानि Means of mystic meditation. समाधि is the perfect absorption of thought into the one object of meditation i.e., the Supreme spirit. This is the eighth and last stage of Yoga. योग means चित्तवृत्तिनिरोध. Restraint of mental action. योग is a rigorous discipline of the body conducive of meditation, the mind being fixed steady, which ultimately leads to the emancipation of the soul. The great authority on this science is Patañjali. विरराम. The Ātmanepada root रम् takes the Parasmaipada terminations when prefixed with वि, आ or परि. Vide Pāṇini:—व्याङ्परिभ्यो रमः. रणरणकेन उपनीतः प्रजागरः यस्याः सा रणरणकोपनीतप्रजागरा Sleepless on account of agitation.

उदिते भगवति विरोचने When the Sun had made his appearance. त्रयाणां भुवनानां समाहारः त्रिभुवनं तस्य शेखरः तस्मिन् त्रिभुवनशेखरे Diadem of three worlds. पाटलितवपुषि His form was red. क्षतजेन इव As if with the blood. खणखण etc. The redness is fancied to be the blood

scattered from the mouths of his own steeds cut by the clanking bit of bridle.

Page 29. जरन् यः कृकवाकुः तरय चूडा तद्वत् अरुणः अरुणः पुरःसरः यस्य तस्मिन् जरकृकवाकुचूडारुणारुणपुरःसरे Aruna, the charioteer preceding the rise of the sun is as red as the comb of an old cock. अपरवक्त्र is a metre of the अर्धसमवृत्त type with 11 syllables in each of the odd pādas and 12 syllables in the even pādas. Definition:—अयुजि ननरला गुहः रुमे तदपरवक्त्रमिदं नजौ जरौ. किं उत्सुकां दशं तरलयसि This verse contains an address both to Kalahamsa and Sarasvatī. अकलुषे मानसे वासेन लालिते अकलुषमानस-वासलालिते The pure Mānasa lake is regarded as the abode of Kalahamsa. अकलुषं मानसं यस्य सः अकलुषमानसः तस्मिन् वासेन लालिता तत्र संवुद्धिः अकलुषमानसवासलालिते Sarasvatī is said to be fondled by being with Brahmā whose mind is pure. (1) वापिका A pond. (2) उप्यन्ते कर्माणि अस्यामिति वापिका The world of mortals. पद्माद् जायत इति पद्मजं Lotus, an instance of योगरूढशब्द ; for, although many things arise from mud it is only the lotus that is called पद्मजं. पद्मजानां आलयः तं पद्मजालयं The abode of lotuses viz., the Mānasa lake. पद्मजं आलयः यस्य तं पद्मजालयं refers to the lotus-born viz., Brahmā. यास्यसि II Future 2nd person singular of या to reach.

तच्छ्रुत्वा etc. मानयामि Present tense 1st person singular of the causal of मन to think. कृतः महीतलावतरणस्य संकल्पः यया सा कृतमहीतलावतरणसंकल्पा Resolved to descend on the earth. परित्यज्य Indeclinable past participle of त्यज् with परि.

Page 30. न प्रदक्षिणं प्रदक्षिणं संपद्यमानं कृत्वा प्रदक्षिणीकृत्य. चत्वारि :
 सुखानि यस्य तं चतुर्मुखं One possessed of four faces viz.,
 Brahmā. निवर्तिताः अनुयायिनः व्रतिनां व्राताः यया सा निवर्तितानुयायि-
 मतिव्राता With courtesy turning back devotees that
 followed her. निर्जगाम Perfect 3rd person singular
 of गम् with निर्.

Here the author gives a description of the river
 Mandākinī. ततः क्रमेण मन्दाकिनीं अनुसरन्ती मर्त्यलोकं अवततार. How
 is the river Mandākinī ? ध्रुवप्रवृत्ता Descended from ध्रुव.
 (1) Flows from the foot of Vishṇu. (2) referring to
 विष्णुपद i.e. Sky. (3) The Dhruva constellation. धर्मधेतुं
 इव On account of its sanctity the river is spoken of
 as the cow of Dharma. अधो धावमानं धवलं पयो धारयतीति या
 तो अधोधावमानधवलपयोधरां Bearing pure clear waters
 streaming downwards. As applied to the cow the
 derivation is अधो धावमानाः धवलाः पयोधराः यस्यास्तां 'With
 milky udders downward streaming.' उद्दुराः अनयः यस्याः
 तां उद्दुरध्वनिम् With unrestrained or loud noise. अन्ध-
 कान्तकः Slayer of अन्धक, an epithet Śiva. The demon
 was killed when he attempted to carry off the
 Pārijāta tree from the heaven. आलीयमान etc. Its
 banks were covered by Vālakhilyas living closely
 in large numbers. Vālakhilyas are a set of sixty
 thousand bright pigmy sages always walking in
 front of the Sun's chariot. Vide Bhāgavata : —वाल-
 खिल्याः सहस्राणि षष्टिर्ब्रह्मर्षयोऽमलाः ॥ पुरतोऽभिमुखं यान्ति स्तुवन्ति स्तुति-
 र्भिर्विभुम् ॥ तिलाश्च उदकं च तेषां समाहारः तिलोदकं The sesamum
 seeds with waters were always offered by ascetics

to the deceased. पर्यन्ते सुप्ताः सप्तर्षयः तेषां कुशशयनेन सूचितः सूर्यग्रहसूतके उपवासः यस्यां तां The use of Kuśa-bed suggested the observance of उपवास at the time of Solar eclipse. An eclipse causes impurity to all people and so necessitates a fast. During impurity one has to lie down only on the ground or bed of grass.

Page 31. आचमनेन शुचिः यः शचीपतिः तेन मुच्यमानैः अर्चनकुसुम-
निकरैः शारा तां Flowers offered in plenty by Indra filled
the river and hence it was variegated. निर्माल्य The
remains of an offering to deities such as flowers.
अनादरेण दारिताः मन्दरदर्याः दृषदः यथा तां अनादरदारितमन्दरदरीदृषदं So
powerful is its current that the stones in the caves
of the Mandara are cleft without any difficulty.
सुषुम्णास्तः यः शशी तस्य सुधानां शीकरस्तवकैः तारकितं तीरं यस्याः तां
सुषुम्णास्तुतशशिसुधाशीकरस्तवकतारकिततीरां The beauty of the
banks were enriched by the sprays of nectar of the
moon that flowed from सुषुम्णा ray. सुषुम्णा is a ray of
the sun said to impart radiance to the moon.
धिषणस्य यत् अग्निकार्यं तस्य धूमेन धूसरितानि सैकतानि यस्याः तां धिषणाग्नि-
कार्यधूमधूसरितसैकतां. सिद्ध etc. Vidyādhara ran in fear
wherever they came across Śivaliṅgas erected by
saints lest they would commit the sin of treading
upon them. The remaining adjectives describe the
whiteness of the Ganges. उरसा गच्छतीति उरगः Serpent.
गगनमेव उरगः तस्य गगनोरगस्य The blue sky is compared to
the black serpent. निर्मोकमुक्ति इव The river is fancied
to be the cast slough on account of whiteness.
ललाटस्य अलंकारः ललाटिका. Vide Pāṇini :—कर्णललाटिका.

Page 32. A विट is the companion of a prince or dissolute young man or of a courtesan. विक्रियवीथीं इव The sacredness of the river is brought out by the comparison to a bazaar. The commodity of पुण्य can be obtained on either of its banks. दत्तागलामिव Ganges is described as the very bolt to the gate of Hell as it purges one from sin. अंशुकोष्णीषपट्टिकामिव As if it were the silken turban fold of the King—Sumeru. कृतयुगचक्रस्य नेमिमिव The Ganges was the wheel rim as it were of the era of righteousness. The goodness is pre-eminent in the Kṛtayuga. युग also means a chariot. सप्त च ते सागराश्च सप्तसागराः तेषां राजा तस्य महिषी तां सप्तसागरराजमहिषीं The Ganges is described as the bride of the chief of seven oceans viz., क्षीरसमुद्र. Rivers are often described as the spouses of the ocean. महानदं अपश्यत् Here is set out a description of the Śoṇa. शृङ्गारमिव It was like the pearl necklace of Varuṇa. चन्द्र एव अचलः तस्य चन्द्राचलस्य अमृतनिर्झरमिव A cataract of nectar flowing from the Moon. विन्ध्यस्य and दण्डकारण्यस्य indicate that the river had its origin in the Vindhya mountain and flowed through Daṇḍaka forest. स्फाटिकशिला तस्याः पट्टमेव शयनं स्फाटिकशिलापट्टशयनं. The reflection of the sky in the clear waters is poetically brought out by the reclining of the Beauty (of sky) on the crystal couch (river).

Page 33. रामणीयकेन हृतं हृदयं यस्याः सा रामणीयकहृतहृदया Sarasvatī was moved by its loveliness. उवाच Perfect 3rd person singular of वच् to speak. Conjugate:—उवाच

ऊचतुः ऊचुः. मधु पिवन्तीति मधुपाः Bees. परिमलेन मत्तानां मधुपानां वेणुः
 सैव वीणा तस्याः रणितेन रमणीयाः परिमलमत्तमधुपवेणीवीणारणितरमणीयाः
 The hum of bees intoxicated with fragrance was musical like the play of a lute. अमन्दं मन्दं संपद्यमानं कृत्वा
 मन्दीकृता, अभूततद्भावे च्विः. Making dull. समावतरत. ववन्ध
 Perfect 3rd person singular of वन्ध् to fix, 1st conjugation Parasmaipada. Conjugate:—ववन्ध ववन्धतुः ववन्धुः.
 सिकताः सन्त्यस्मिन्निति सैकतं an alternative form being सिकतिलं.
 पुलिनपृष्ठे प्रतिष्ठापितं सैकतं शिवलिङ्गं यया सा पुलिनपृष्ठप्रतिष्ठापितसैकतशिवलिङ्गः
 A śivaliṅga on the sand isle was erected by her. अवन्ति
 etc. ध्यायन्ती After meditating for a long while on
 the eight incarnate forms of Śiva such as Earth and others.

Page 34. अष्टपुष्पिकां अदात् She offered a bunch of eight flowers, as symbolising the eight forms of Śiva. How are the अष्टपुष्पिकः ? (1) सम्यक् सुद्रावन्धः तेन विहितः परिकरः यस्याः तां After the performance of the ritual of clasping of fingers and hands in order. (2) पञ्चब्रह्माणि पुरःसराणि यस्याः तां The Pañcha-Brahma hymns consisting of सद्योजात वामदेव तत्पुरुष अघोर and ईशान are recited while sacred ashes are being smeared on the limbs. (3) ध्रुवा गीतिः गर्भे यस्याः तां ध्रुवागीतिगर्भा The Dhruvā hymns were sung during सुद्रावन्ध. According to commentator Śaṅkara eight acts of worship are suggested by eight flowers viz., पार्थवीय आप्य तैजस वायवीय आकाशीय मानस बौद्ध and आहंकारिक. Eight acts suggested are respectively as follows:—the smearing with perfumes, गन्ध being the special quality of पृथिवी ; the bath with water or milk, taste,

being the special attribute of अप् ; waving the light, the lustre being of Fire; applying of unguent, touch being the main गुण of वायु ; playing of instruments, शब्द or sound being of the Ākāśa ; fixedly meditating, contemplation being the essence of Mind ; firm conviction, Śiva pervading all over and the identity of Supreme Being. शरीरस्थिति Keeping the life and body together. अतिशयितुं इच्छता अतिशिशयिषमाणेन Surpassing even the nectar in sweetness. सुष्वाप Perfect of स्वप्. The संस्मरण is due to Pāṇini:—वचिस्त्वपि-यजादीनां किति.

एवमतिक्रामत्सु etc. याम means a duration of three hours; here the first quarter of the day-time. प्रतिशब्दैः पूरितं वनगह्वरं येन तं प्रतिशब्दपूरितवनगह्वरं The neighs of horses filled the thicket of the forest with echoes.

Page 35. अशृणोत् Imperfect 3rd person singular of श्रु to hear. Conjugate:—अशृणोत् अश्रुणुतां अशृण्वन्. विकचं यत् केतकीगर्भपत्रं तद्वत् पाण्डुरं विकचकेतकीगर्भपत्रपाण्डुरं qualifying रजःसंघातं. The mass of dust was grey like the inner leaves of Ketakī. सामीप्येन उपजायमाना अभिव्यक्तिः यस्य तादृशं सामीप्योपजायमानाभिव्यक्तिः adjectival to अश्ववृन्दं. As it drew closer it became more distinct. शफर is a kind of fish, white and glistening, darting rapidly through water. पयसि मकरचक्रमिव Just as groups of crocodiles float in the water so did the horses in the grey dust. पुरः प्रधावमानेन पदातिबलेन सनाथं अश्ववृन्दं संददर्श She saw the cavalry preceded by an army of foot. युवप्रायेण Persons of youthful age. How are they ? The remaining words in instrumentals give a description of them. प्रलम्ब etc. Crisp locks of

hair were hanging on their forehead. दन्तपत्रिका means ear-ornament. पिनद्ध Past Passive Participle of नह् with अपि. The prepositions अपि and अव sometimes drop their initial अ. Vide Kārikā :—वष्टि भागुरिरहोपमवाप्यो-
रुपमर्गयोः. Examples :—पिधानं अपिधानं, वगाहते अवगाहते. पिनद्धाः
कुष्माण्डगुरुपद्मकलकस्य चक्षुरणेन कृष्णशबलकषायः कञ्चुकः येन तेन. Their
jerkins were fragrant and colourful by the powder of black aloe wood. द्विगुणा या पट्टपट्टिका तस्या गाढेन ग्रन्थिता
ग्रथिता असिधेनुः येन तेन द्विगुणपट्टपट्टिकागाढग्रन्थिग्रथितासिधेनुना Their
swords were fastened by a piece of cloth that was redoubled.

Page 36. कोण Club. कृपाण Sword. अनवरतं कृतः कलकलः
येन तेन अनवरतकृतकलकलेन By making a continuous
hubbub. चल चल. Reduplication takes place when
intensity, variety or constancy is intended to be
conveyed. Pāṇini :—नित्यवीप्सयोः. संदर्श Perfect of इश्
with सं.

तस्य मध्ये In the midst of that troop of horses.
The principal sentence is अष्टादशवर्षदेशीयं युवानं अद्राक्षीत्. The
affix देशीय in अष्टादशवर्षदेशीयं is added in the sense of 'a
little less.' Pāṇini :—ईषदसमाप्तौ कल्पद्देशीयदेशीयरः. The rest
of the adjectival clauses describe the youth. His आतपत्र
was like क्षीरोद. How ? (1) सार्धचन्द्रेण. The umbrella was
having the figure of a crescent-moon ; the ocean is
adorned with the crescent-moon that rose at its churn-
ing. (2) मुक्ताफलजालमालिना It was girdled by heaps of
pearls ; (3) विविधरत्नखण्डखचितेन Inlaid with various pre-
cious gems ; the ocean is also the store-house fo

precious gems. (4) शङ्खशीरफेनपाण्डुरेण The umbrella was white like conch, milk and foam ; the ocean is also white with conches and others.

Page 37. दिशां चक्रवालेन अनुगम्यमानं इव The poet fancies the sparkling lights of his ornaments to the horizon of heavens that had come close to him to have a look of his charm. सकलभुवनविजयार्जितया रूपपताकया इव The Mālatī wreath is conceived as the pennon of beauty won by the conquest of the entire world as he surpassed every one in beauty. अदृश्यमानया वनदेवतया विधृताः तैः अदृश्यमानवनदेवताविधृतैः बालपल्लवैः इव The red rays of पद्मराग appeared like the tender leaves brought by invisible forest-deities to cleanse his travel-soiled form. कुटिलः यः कुन्तलानां स्तवकानां माला तद्वत् तेन, दिवसं पिबन्तमिव His crisp curl was so dark that it reduced the whiteness of Bakula. In this respect it appeared like the darkness swallowing up the day. ललाटपट्टस्य लावण्येन अन्तरिक्षं लिम्पन्तं इव The sky was smeared, as it were, by the loveliness of his forehead. मनःशिलायाः पङ्कः तद्वत् पिङ्गलं तेन मनःशिलापङ्कपिङ्गलेन The loveliness of his forehead was all yellow as with arsenic paste. पशुपतेः जटासु यत् मुकुटं मृगाङ्कः तस्य द्वितीयं शकलं तेन घटितस्य His forehead appeared to be composed of the second portion of the moon. The first part of the moon being worn by Śiva, here the second part of the moon is fancied. सहजलक्ष्मीसमालिङ्गितस्य The natural loveliness embraced his forehead. The moon is described to be with Lakshmī as both were born from the Ocean. शरदं प्रवर्तयन्तं इव The autumn was as though

created. विकचकुवलय etc. His glances spotted with white, dark and red corners of eyes correspond to कुमुद-कुवलय and कमल respectively. दाघीयस् is the Comparative degree of दीर्घ, its superlative being दाघिष्ठ.

Page 38. आयते नयने एव नद्यौ तयोः सीमान्तेषु सेतुबन्धः तेन आयतनयनदीर्घसीमान्तसेतुबन्धेन The nose is compared to the dam and the two eyes to two rivers. कान्तिसलिलस्रोतसा इव His nose is fancied to be a stream of beauty flowing from the forehead which resembled a slab of moonstone. सनन्दवनं वसन्तं वमन्तं इव The fragrant substances such as mangoes, camphor, kakkola, cloves and Pārijāta emitted from the mouth of the youth is described to be the season of Spring with Nandana garden (emitted) by him. वमन्तं Emitting, Present participle of वम् to vomit. The root वम् when used in its primary significance of vomiting is considered to be vulgar in literature whereas, if used in its figurative significance of emitting as is done here, the expression is considered to be decent. Vide Dandin :—निष्ठूतहीर्णवान्तादि गौणवृत्तिव्यपाश्रयम् । अतिशुन्दरमन्यतुं ग्राम्यकक्ष्यां वगाहते ॥ दशनानां ज्योत्स्नया लपितानि दिङ्मुखानि येषु तैः दशनज्योत्स्नालपितदिङ्मुखैः As he turned and smiled at the jest of his friends the lustre of his teeth flashed forth which resembled the moonlight. The quarters are said to be washed by such light. चन्द्रालोकं कल्पयन्तं इव His smiles appeared to create a kind of moonlight. वमसि. नमस् (masculine) is the name of the Śrāvaṇa

month as distinguished from नमस् neuter meaning the sky. Vide Amara :—नमः खं श्रावणो नभाः.

Page 39. त्रिकण्टक is a three-pointed ear-ornament. कृतः सकुसुमः हरितः कुन्दपल्लवः कण्ठावतंसः यस्य तं, उपलक्ष्यमाणं As though he was possessed of a pendant made of green leaves and flowers. भुजयुगलं दधानं Bearing a pair of arms. How were they ? मकरकेतोः केतुदण्डद्वयं मकरकेतुदण्डद्वयं इव Like two poles of the banner of Cupid. उद्दामेन मकरेण आक्रान्तं शिखरं यस्य तं उद्दाममकराक्रान्तशिखरं The tops of the poles were painted with figures of crocodiles. The भुजयुगल with paintings of figures drawn with musk paste appeared like the two poles with figures of crocodile on the top of Kāma's banner. सागरमथन etc. The यज्ञोपवीत on his body was like the Ganges. The Ganges is fancied to stay the churning of the ocean, her lover from being harassed. कान्तायाः उच्चकुचावेव चक्रवाकयुगले तस्य विपुलं पुलिनं तेन कान्तोच्चकुचचक्रवाकयुगलविपुलपुलिनेन His broad chest afforded, as it were, the sand-banks for चक्रवाकस i.e., a resting place for the swelling bosoms of his future wife. The chest is further पांसुल Dusty and पुलिन Sandy. दिक्चक्रं पुरः विस्तारं इव As if the horizon was spread out before him. स्थूलेन भुजयोः आयामेन पुञ्जितं स्थूलभुजायामपुञ्जितं The quarters are imagined to be brought within the confines of his chest by the length of his stout arms. अधरवाससा By the lower-garment. How was it ? विभज्यमानः तनुतरः मध्यभागः यस्य तं विभज्यमानतनुतरमध्यभागं His slender waist was distinctly

seen. हारीतहरिता It was green like Hārīta. निविडनिपीडितेन Fastened tightly. अधोनाभि etc. Its one end was gracefully set in front a little below the navel.

Page 40. पृष्ठतः कक्ष्याधि etc. The hem of the strings hung over the girdle behind. ऊरुदण्ड An upper part of the knee; the thigh. अनवरतं यः श्रमः तेन उपचितं यत् मांसं तेन कठिनं विकृतं यत् मकरमुखं तेन संलग्ने जानुनी ययोः ताभ्यां Whose knees had hard flesh accumulated by regular exercise. विशाल etc. His great chest was the granite platform and the thighs were pillars supporting it. चारुचन्दन etc. The thighs were intensively bright by the smear of sandal paste. ऐरावतकरायामं उपहसन्तमिव Long and white were the trunk of Airāvata. Thighs are also long and white on account of the unguents. Hence the scorn. अतिभरेण भरितयोः ऊरुभागयोः वहनेन यः खेदः तेन, इव The fatigue resulting from supporting the heavy thighs is accounted for the slimness of the जङ्घा. Next is described the feet. How are they? कल्पपादपस्य पल्लवः तद्वत् पाटलं तस्य कल्पपादपपल्लवपाटलस्य They were red as two young sprouts of Kālpaka tree. उभयोः पार्श्वयोः विलम्बत इति तथोक्तस्य उभयपार्श्ववलम्बिनः Hanging on either side. दोलायमानैः नखमयूखैः, अथ्वस्य मण्डनं चामरमाला तां अश्वमण्डनचामरमालां रचयन्तं इव The rays of nails that were set in motion formed a wreath of chowries as it were, to his steed.

Page 41. खण्डितभुवि The steed was tearing the earth. खुरैः. By what kind of hoofs? अभिमुखं उच्चैः उदञ्चद्भिः

That were raised aloft in front. उपरि अतिचिरं विश्राम्यद्भिः
 इव When he raised both his forelegs at once, equally
 advanced, and as his forelegs were falling, his hind
 legs were raised so that all his legs were in the air
 at once. His legs were therefore said to rest in the
 air for a while. वलितेन विकटं यथा स्यात् तथा वलितविकटं That
 fell forcibly on account of curvetting i. e., the fore-
 legs came down when the hind-legs were raised.
 प्रतिक्षणं दशनैः विमुक्तः तेन खणखणायितः खरः खलीनः येन तस्मिन्
 प्रतिक्षणदशनविमुक्तखणखणायितखरखलीने Every moment the
 hard bit produced a sound when it was released by
 its teeth. लालिक End of a bit. शिञ्जानं यत् शातकौम्भजयनं तेन शोभत
 इति तस्मिन् शिञ्जानशातकौम्भजयनशोभिनि. The horse was adorn-
 ed with ornaments of gold that were tinkling. मनम
 इव रंहः यस्य तादृशे मनोरंहसि Swift like mind. गोलङ्गूल is a
 monkey with dark face whose tail is like that of a
 cow. आसनपरिचारिकाभ्यां By two attendants. पर्याणपट्ट A cloth
 that wound a saddle. दौधूयमान Present participle of धू.
 वन्दिनः सुभाषितं Song of a bard. अग्रतः पठतः Recited before
 the young man. सुखशशिना भावयन्तं He was absorbed in
 the song. उत्कण्ठकितः कपोलफलकः यस्य तेन Hairs on his
 cheeks stood on their ends due to the delight caused
 by the song. लम्बकर्णोत्पलकेसरपद्मशकलेन इव It looked as if
 that the tiny filaments belonging to the lotus on
 his ear had come to his cheeks.

Page 42. Next by a series of Utprekshās is
 described the loveliness of the youth. अर्जुनस्य युगस्य अवतारः
 तं खनङ्गयुगावतारं इव The descent of an era of Kāma or

Cupid. चन्द्रमयी इव Full of moonlight, indicative of his brightness. विलासप्रायमिव Mostly of smiles. अन्यः सर्गः तं सर्गान्तरं As contrasted to our world his one is but full of affection. रागस्य राज्यं रागराज्यं इव Kingdom of affection. आकर्षणाञ्जनं इव To the eyes of others he constituted the collyrium. वशीकरणं इव His bewitching charm captivates one's heart like a Mantra. स्वस्थं यथा तथा आवेशयतीति तथाभूतं चूर्णं स्वस्यावेशचूर्णं That influences the senses to be at ease. असंतोषं Never-cloying ; endless is the curiosity to gaze at him. सिद्धयोगं A never-failing charm ; in this youth happiness possesses just such a charm. गुणर्जन्मदिवसं Cupid was killed by the wrath of Śiva. The charm of the youth is said to have revived him. रसायनं is a medicine intended to keep one young. पुण्यानां कर्मणां परिणामः तं पुण्यकर्मपरिणामं Good deeds bear fruit in his lovely features.

Page 43. सर्गाभ्यासफलं इव In his youth Brahmā attained the perfection in the art of creation. प्रतापं Glory. विदग्धस्य भावः वैदग्ध्यं तस्य वैदग्ध्यस्य. अद्राक्षीत् Aorist 3rd person singular of दृश् to see.

पार्श्वे च etc. न परेण संश्लिष्टः तुरङ्गः यस्य तं अपरसंश्लिष्टतुरङ्गं This person had no one in attendance. उत्तमतपनीयस्तम्भाकारं His form was like that of the pillar of molten gold. His complexion was bright. परिणतं वयः यस्य तं परिणतवयसं अपि Though advanced in age. शुक्लिखलति Bald as shell. अनुव्वणोदारवेशतया Handsomely dressed but without display. गरिमाणं आनयन्तं इव Adding weight. He was

virtuous and so is said to heighten the quality of virtue. महानुभावतामपि He was so noble that even magnanimity is described to take instructions. आचार्यस्य भावः कर्म वा आचार्यकं.

Page 44. दर्शनं अनतिक्रम्य यथादर्शनं. दिव्या आकृतिः यस्य तत् दिव्याकृति Divinely shaped. द्रष्टुं इच्छुः दिदक्षुः Desiderative of दृश् to see. आजगाम Perfect 3rd person singular of गम् with आ. निवारिनः परिजनः येन सः निवारितपरिजनः Restraining his attendants from following him. साधुना सह. A noun governed by सह and its synonyms takes the Instrumental case. Pāṇini:—सहटुक्तेऽप्रधाने. उपससर्प Perfect 3rd person singular of सृप् with उप. Conjugate:—उप-ससर्प ससृपतुः ससृपुः. कृतं उपसंग्रहणं ययोः तौ कृतोपसंग्रहणौ Who paid their respect. सकुसुमैः फलैः अर्धः अवसानं यस्य तेन सकुसुमफलावसानेन qualifying आतिथ्येन. आसीना = आस् + आन Present participle. Pāṇini:—ईदासः. स्थित्वा. The root स्था changes to स्थ before the Indeclinable past participle त्वा and active participle त. Pāṇini:—यतिस्यतिमास्थामिति किति. अब्रवीत् Imperfect 3rd person singular of ब्रू to tell. Conjugate:—अब्रवीत् अब्रूतां अब्रुवन्. सहजा लज्जा एव धनं यस्य तस्य सहजलज्जाधनस्य The innate bashfulness being the abounding quality of women.

Page 45. वनस्य मृगी तद्वत् मुग्धः तस्य वनमृगीमुग्धस्य Innocent like a forest fawn. अशालीनस्य भावः अशालीनता To denote the abstract of any noun, त्व or ता may be used. त्व takes the Neuter gender, whereas ता takes the feminine gender. Pāṇini:—तस्य भावस्त्वतलौ, त्वान्तं क्लीबं and तलन्तं

स्त्रियाम्. श्रोत्रवृत्तिः प्रेरयति. Sāvitrī gives reason for her impoliteness. उदन्तस्य (युवयोः) श्रवणे कुतूहलिनी उदन्तश्रवणकुतूहलिनी. The ear is eager to learn the news. चक्षुषे स्पृहयन्ती. The use of Dative is due to Pāṇini:—स्पृहेरीप्सितः. Envious of the eye. आलोकनेन कृतार्थं तस्मै आलोकनकृतार्थाय By the sight of the prince her eye accomplished its object. अप्रगल्भं जनमपि, वाचालं करोतीति वाचालयति Even a timid person is made to talk on account of the confidence infused by the courtesy of a superior. धनुषि गुण इव Like a string on the bow. The words अतिनम्र, गुण and कोटि are employed in double senses. (1) अतिनम्रे The bow is flexible; the good is submissive. (2) गुण String of a bow; the virtuous quality. (3) कोटि Extreme end; highest point. स्रष्टा Creator. Vide Amara:—स्रष्टा प्रजापतिर्विधा विधाता. सृष्ट्याः अतिशयाः सृष्ट्यतिशयाः Masterpieces of creation. पूर्वं अदृष्टाः अदृष्टपूर्वाः Not seen before. दृश्यमानाः Are now seen. अतिशयेन धीरा धीः येषां तथाभूतानां अतिधीरधियाम् अपि Even in the mind of the learned. त्रिभुवनाभिभावि The perfection of beauty in the youth is so unique that it even causes astonishment to the wise. कथां कारयति. What compels her to speak is not the fickleness तरलता natural to young women, but the exceeding grace सौजन्यपरतन्त्रा abounding in gentleness अतिभद्रता.

Page 46. देवानां प्रियः an instance of Aluk Samāsa where the case termination does not drop. शून्यतां नीतः Made desolate. विजृम्भिता विरहव्यथा यस्य सः विजृम्भितविरहव्यथः Wherein grows the agony of separation, qualifying देशः. अपरः न अन्यस्मात् जायत इति अनन्यजः इव He was like

another Cupid. अपहृतः हरस्य दुष्काराहङ्कारः येन सः अपहृतहुंकाराहङ्कारः
Though handsome like cupid he humbled the pride
of Śiva's roar by his very existence. कुं स्तुभातीति कुस्तुभः,
कुस्तुभः अत्र भवतीति कौस्तुभः स एव मणिः कौस्तुभमणिः. This is one
of the fourteen jewels churned out of the milky
ocean. प्रभातसन्ध्या इव As the morning twilight gives
birth to the Sun who is also महातेजाः. अयमेव क्रमः. By
this Sāvitrī expresses her eagerness to know the
nativity, destination, parentage and the name of
the old man as well.

Page 47. सौजन्यजन्मभूमयः Women like Sāvitrī are
described to be the birth-place of nobility. भूयसा शुमेन
जायन्ते Since they come into the world after a good
deal of merit. सज्जनानां निर्माणे शिल्पकला सज्जननिर्माणशिल्पकला
इव They are like fine arts since they refine the
qualities of men. दूरे तावत् अन्योन्यस्य आलापनं When
the mere sight of noble evinces pleasure greater
will it be in conversing with them. भूथ भुवथ स्वथ
तेषां त्रितयः तस्य तिलकं तस्य भूर्भुवःस्वस्वितयतिलकस्य The forehead
mark of the three worlds viz., earth, sky and the
heaven. अदभ्येण प्रभावेन स्थपितः जम्भारेः भुजस्तम्भः येन तस्य. Sage
Chyavana, son of Bhṛgu offered Soma in a sacrifice
to Aśvin Gods. This provoked Indra who attempted
to strike at him with his वज्र. At that time the sage
paralysed his arm. निजानां तेजसां प्रसरेण पुष्टः पुलोमा येन तस्य.
निजतेजःप्रसरणपुष्टपुलोमः. Once, when Bhṛgu's wife was
attacked by the demon Puloman, the sage Chya-
vana who was inside her womb then slipped. The

demon is believed to have been burnt to ashes on seeing it. Hence the splendour of Chyavana is described as having blasted the demon. बहिर्दृष्टिजीवितं So dear that he is regarded as the external life of his father.

Page 48. शयानस्य सुता. The king is said to have offered his daughter to the sage when the latter was blinded by her while playfully inserting her finger upon an ant-hill in which he was performing severe austerities. अन्तः अस्त्यस्या इति अन्तर्वह्नी. अन्तर्वह्नीवतोर्नुक् इति जुगागमश्च. A pregnant woman. Amara:—अन्तर्वह्नी च गर्भिणी. वैजनने मासे In the last month of pregnancy. Amara:—सूतिमासो वैजननः. असूत Imperfect 3rd person singular of सू to give birth. Conjugate:—असूत अष्टुवातां असुवत. तारकाणां राजा तारकराजः. राजन् at the end of a Tatpuruṣa compound changes to राज. Vide Pāṇini:—राजाहःसखिभ्यष्टच्. आसेचनकं दर्शनं यस्य तं आसेचनकदर्शनं. He is so beautiful that one will not become satisfied by seeing him for any number of times. अशिक्षत Imperfect 3rd person singular of शिक्ष् to impart.

Page 49. कथं कथमपि With difficulty. व्यसर्जयन् Imperfect 3rd person singular of सृज् with वि. सुगृहीतं नाम यस्य तस्य सुगृहीतनाम्नः. मृत्युपरमाणुं An insignificant attendant. Vikukshi speaks modestly of himself. अव्रती अवधारयतु. Though the word भवान् has practically the significance of the 2nd person, the predicate governed by it takes the 3rd person, according to

Pāṇini:—शेषे प्रथमः where शेष refers to all nouns except युष्मद् and अस्मद्. अभिसारेण सह वर्तत इति साभिसारः तं साभिसारं. चिरं भवः चिरंतनः. तन is added to साय, चिर etc. in the sense of भव etc. Vide Pāṇini:—सायं चिरं प्राह्मेप्रगेऽव्ययेभ्यश्च्युट्युलौ तुट् च. तस्य भावः चिरंतनता. मन्दं अक्षि इव यत्र मन्दाक्षं lit., bashfulness. But here it means kindly feeling. Long and continued service has earned the confidence in him. शोणस्य पारे पारेऽशोणं An instance of अव्ययीभाव compound. Vide Pāṇini:—पारेमध्ये षष्ठ्या वा. चित्ररथस्य इदं चैत्ररथं. ईषदूनं चैत्ररथं चैत्ररथकल्पं. The garden of Kubera. यदि गृहीतक्षणं दाक्षिण्यं If this is the moment for an act of grace. नास्ति अनवहेला यस्य तं अनवहेलं Devoid of contempt. प्रसादानां भूमिः वा If I am regarded as a proper recipient of favours from you.

Page 50. श्रोतुं अर्हः श्रवणार्हः If you deign to hear me. विमाननीयः Potential participle of मन् with वि to respect. श्रोतुं इच्छन्ः श्रुश्रूषवः Desiderative of श्रु to hear. विरोधिनां पदार्थानां समवाय इव As if a combination of mutually exclusive qualities. संनिहित etc. This is an example of विरोधाभास. The विरोध or incompatibility lies in the presence of fresh darkness and the Sun in the same person. The apparent conflict is set at rest by interpreting the words बाल the hair and भास्वती the brilliant. The contradiction in the next pair of adjectives arises when गुण्डरीकमुख is explained as having tiger in her face. It is removed by taking it in a proper perspective viz., having a lotus face. बालतप etc. The incompatibility lies in the opening of कुमुद along with the morning.

sun. The Virodha is removed by interpreting कुमुद-
हसिनी as to mean smiles of night-lilies. समुन्नतपयोधरा At
the rise of clouds. Cries of Kalabamsa cannot be
heard during rainy season. But this contradiction is
removed by taking it in the sense of having swell-
ing bosoms. कमलकोमल etc. The contradiction is that
the existence of the lustre of a lotus notwithstanding
the snowy slabs. The explanation is that
Sarasvatī's hands are tender like that of a lotus.

Page 51. करभावि उर यस्याः सा करभोरुः. 'ऊर्ध्वतरपदादौपम्ये'
इति ऊर्ध्व. करभ is that part of the palm of a hand which
lies between the wrist and the little finger. Vide
Amara:—मणिवन्धादाकानिष्ठं करस्य करभो वहिः. Also means
the thigh of a camel. The gait will not be slovenly
if the thigh is like that of a camel. Taken in the
first sense the contradiction is removed. अमुक्त etc.
The incompatibility lies in the devotion to Kumāra
and affection to तारक. अमुक्तकुमारभाव is to be taken
in the sense of 'who has not passed the period of
girlhood' and स्निग्धतारक 'who has lovely pupils of eyes.'
परिचयः Familiarity. अनुपपन्नदृष्टः Seen incidentally. भुजगन्
भुजत इति भुजगभुजः नर्तयन् इव The peacocks mistake the
voice of Dadhīcha to be the roaring thunder of clouds.

Page 52. निश्चलतारकेण लिखितेन इव Her pupils were
motionless as if drawn in a picture. कृच्छ्रात् इव She
could not stop looking at him. But as he had gone
beyond the range of vision she had to turn her eyes
with difficulty.

अथ etc. अवशा Involuntarily. अप्रहितमपि This shows her mind went of its own accord. कुतोऽपि (1) Somehow. (2) From the earth. With new sprouts the wood creeper springs from the earth.

Page 53. सावित्रे तेजसि अस्तं उपयाति When the radiance of the sun was nearing the west. How was the sun? प्रतीच्यां पर्यस्तं मण्डलं यस्य तस्मिन् प्रत्यक्पर्यस्तमण्डले His orb was inclining westward. कमलिनीकामुके Lotus springs at sunrise and hence he is regarded as its lover. त्रयीमये He is in the form of three Vedas viz, Rk, Yajus, and Sāman. लाङ्गलिकास्तवकताम्रविषि Rosy like the clusters of लाङ्गलिका. लाङ्गलिका is a kind of flower. कठोर etc. His brilliance was red like the old crane's head. व्योमे मलिनयति It was the time when the dusk was befouling the firmament. शशिनी गगनतलं मन्दं मन्दं समुत्सर्पति As the moon was slowly making his appearance in the sky. मन्दाकिनीहंस इव. The moon is fancied to be a swan of the Ganges, moving in the Milky way in keeping with the jingling of anklets of Siddha ladies roaming in the sky. निशामुखे एव At that time when the night has begun. कृतः सन्ध्यायां सन्ध्यायै वा प्रणामः यया सा कृतसंध्याप्रणामा After performing the evening worship. विमुक्तानि अङ्गानि यस्याः सा विमुक्ताङ्गी. The feminine suffix ङीष् is due to Vārtika :—अङ्गगात्रकण्ठेभ्यो वङ्कव्यम्.

Page 54. इतरा etc. मर्त्यलोकः सर्वलोकानां उपरि. In this passage Sarasvatī on account of the influence of love on her considers the mortal world to be above all worlds. सकलाः गुणाः तेषां ग्रामः तेन गुरुणि सकलगुणग्रामगुरुणि

Dadhīcha deserves all respect since he is possessed of all fine qualities. As applied to रत्नानि, the gems are too heavy to be held even by the collection of threads. परमाणोपकरणं अनङ्गः, अनङ्ग is only a means in enhancing the beauty of his body. स्त्रीणां समूहाः स्त्रैणानि.

Page 55. अन्यजन्मजनितेन अधर्मेण फलितं इव The distress occasioned on seeing him only for a moment is considered to be the evil effects of the deeds of the previous birth. She regrets that she did not have continuous sight of him. This clause is differently construed thus—'Misdemeanour, as if committed in a previous birth, has wrought its fruit'. The smile at the discord of Durvāsas is regarded as the mistake, as if committed in the previous birth. आकर्णं आकृष्टं कार्मुकं येन तेन आकर्णाकृष्टकार्मुकेन अताड्यत She was struck mercilessly by Cupid when she saw him for the second time. अरतिः आजगाम Unrest came over her. तस्याः वार्ता उपलब्धुं इव As if making a call to learn of her condition. तथाहि Her condition is described in the following five clauses containing विभावनालंकार. अताडितापि चेदना अधत् Though not beaten she felt the pain. The reason for it is really her mental anguish. Here the effect is brought about without a cause. अधत् Imperfect 3rd person singular of घा. Conjugate—अधत् अदधात् अधत्. (2) Tears drop when dust enters the eye. But in this case अदूषितलोचना though the pollens have not soiled the eye. अश्रुजलं मुमोच She released tears (due to pangs of love).

Page 56. (3) शोणशीकरैः असिक्तापि Though not bedewed by Śoṇa. आर्द्रतां अगात् She became wet. (4) प्रेङ्गत्कादम्बमिथुनाभिः अनूढापि She was not borne by the Kādamba birds. अघूर्णत Yet she was agitated by the tossing waves of the lotus-pond. The scent of the lotus-pool was carried by the breeze and excited her. Hence she rolled on her bed. (5) श्यामतां आससाद् Though she was not affected by the smoke of panting sighs of chakravākas she wore a pallid hue. The change of complexion was due to her love-sick condition. व्यचेष्टत Imperfect 3rd person singular of चेष्ट् with वि.

अथ; etc. गणनां रात्रीणां समाहारो गणरात्रि. रात्रि at the end of a Samāhāra compound changes to रात्र. Vide Pāṇini—अहःसर्वैकदेशसंख्यातपुण्याच्च रात्रेः. हुढीके Perfect 3rd person singular of हुक् to approach. धवलिता दश दिशः यया सा धवलितदशदिशा दशा With glance that whitened the ten regions. मार्गपरिश्रान्तं अस्नपयत् इव She seemed to bathe the way-worn traveller. Just as a bath removes fatigue of one so did her glance.

Page 57. भवत्योः स्मरति. Nouns governed by the verbs denoting recollection take optionally the Genitive case. Pāṇini:—अधीगर्थदयेशां कर्मणि. विभर्ति Present tense 3rd person singular of भृ to bear, 3rd conjugation. Conjugate:—विभर्ति विभ्रतः विभ्रति. शून्यतां आधत्ते इव Experiences as it were voidness of mind. अक्षस्य पश्चात् अन्वक्षं Afterwards. The other reading वाणिनी means

a messenger. Amara—वाणिन्यौ नर्तकीदूतौ. उच्छ्रित = उद्धृत् + (इ) त. उच्छ्रित means उच्छ्रास. The suffix त is used in the abstract significance. Vide Pāṇini—नपुंसके भावे क्तः. मार्गलतासु अंशुकं इव As a shawl of a traveller on the way is caught by a creeper, the mind of Dadhīcha was attracted. सौजन्यं True nobility. आभिजात्येन अशून्यं हि Goes with the high birth.

Page 58. महतां मनांसि लोकः न क्रीणाति The prince is regarded noble since by doing nothing he bestowed his affection on them. By doing something the hearts of the noble can be won easily. The world is slow in gaining their friendship. औदार्यातिशयः This is the pinnacle of nobility. उपकरणीकुर्वन्ति The three worlds are brought under the control of the great on account of this nobility. उदक् च अवाक् च उच्चावचं तैः उच्चावचैः is an irregular formation on the model of मयूरव्यंसकादि.

अपरेद्युः On the next day. कतिपये परिचारकाः परिकराः यस्याः सा कतिपयपरिचारकपरिकरा Mālatī in the company of small attendants was seen. शोणं उत्तीर्य आयान्ती Proceeding after crossing Śoṇa. भगवति युमणौ उद्यति It was the time when the Sun was making his appearance. उद्दामा बुतिः यस्य तस्मिन् उद्दामयुनौ. अभिद्रुताः तारकाः येन तस्मिन् अभिद्रुततारके Invading the light of stars. A series of adjectives contained in the rest of the sentence describe Mālatī. गौरी इव She was beautiful like Gaurī. तुरङ्गमे स्थिता She was mounted on a horse like Gaurī seated

on a lion. सटाले Having manes and the lion has also the manes. स्फुटितः (यः) अतिमुक्तककुसुमस्तवकः तेन समाः त्विषः यस्य तस्मिन् Both having a colour of bunch of Atimukta-ka flowers.

Page 59. Next is described her feet. तिर्यगुत्कर्ग etc. The tinkle of her anklets was listened to by her horse. अतिवहलेन पिण्डालककेन पल्लवितस्य They were glowing with clotted lac. कुङ्कुमपिञ्जरितपृष्ठस्य The upper surface was stained with saffron. उभयतः अतिलोहितैः प्रभाप्रवाहैः Streams of light poured out on either side. रक्ताशोकवनानि आकर्षयन्ती इव By the red glow of her feet she appeared to draw along with her a forest of Áśoka that had put forth sprouts and that had come in their craving for a kick. Dohada is a process by which laides cause a precocious bloom in plants. दुह्यते इति दोहः तं ददातीति दोहदं. Because it yields a desired fruit viz., flowers in the case of trees. Vide definition—तद्युल्मलतादीनामकाले कुशलैः कृतम् । पुष्पादुत्पादकं द्रव्यं दोहदं स्यात्तु तत्क्रिया ॥ The Dohada for Áśoka consists in a kick by the foot of ladies. आवोषणा A proclamation attracts the hearts of the people. The jingle of her girdle was as it were a proclamation announcing the forcible seizure of the hearts. आप्रपदीनेन Reaching up to her toe, qualifying कञ्चुकेन. नेत्र Silk. निर्मोक Slough of a serpent. सरसी इव Her white limbs discernable through their fabric suggested a picture of a lake with lotus-stalks seen through its translucent waters.

Page 60. चण्डातकं आधाना Wearing a petticoat-
How was it? In a tint of safflower it was varie-
gated with multi-colours. स्फटिकभूमिः रत्ननिधानं इव She
appeared like a crystal floor enclosed with the
treasure of jewels. स्फुरितैः स्थूलैः ग्रहगणैः शारा स्फुरितस्थूलग्रहगण-
शारा. The autumn sky is dotted with groups of
bright stars. श्वेतैः विरलैः जलधराणां पटलैः आवृत्ता श्वेतविरलजलधर-
पटलावृता Overcast with a mass of white and thin
clouds. हृदयप्रवेशवनमालिका वद्धा इव The necklace with
jewelled pendant over her bosoms indicated the entry
of a fortunate person into her heart. The red and
green rays issuing from the pendant over the breast
are fancied as the festoons of flowers usually offered
on the arrival of a dignitary. मयूखसंहतिमिः The pencil
of green rays is fancied as स्थलकमलिनी Land-lotus-
लक्ष्मीशङ्कया अनुगम्यमाना इव The land-lotus followed Mālatī
under the illusion that she was Lakshmi.

Page 61. ससंध्यारागं तिमिरं वमन्ती इव She seemed to pour
forth the darkness mixed with evening glow. वहल-
ताम्बूलकृष्णिकान्धकारितेन The dark red stain of betel nut upon
her joined lips is fancied to be the darkness mingled
with the after glow. मुखमेव शशी तेन पीतं मुखशशिपीतं The
moon of her face that swallowed such darkness. निरुद्धं
अर्धं वदनं यस्याः सा निरुद्धार्धवदना Whose face was half con-
cealed. By what? अलिकुलसंहत्या By swarms of bees.
नीलांशुकजालिकया इव As they throng her face mistaking
her eyes for blue lotuses they are fancied to conceal
her face with a veil of blue silk. विद्युत् इव द्योतमाना She

was bright like lightning. कालमेघपल्लवेन इव Her ear-ornament resembled a patch of dark cloud. बालिकायुगलेन आलोक एव जलं तं वर्षतीति तेन आलोकजलवर्षिणा A shower of light from her two ear-ornaments appeared to sprinkle her soft creeper-like arms. बालिकायुगल A pair of ear-ornaments or a pair of girls. अधोमुखेन The ear-ornaments are hanging down. A pair of girls are also bending down to water a creeper. रजनीकरस्य जिह्वा तथा इव रजनीकरजिह्वया इव An inner leaf of Ketakī is fancied to be the tongue of the moon as it is white and long. मनसि भवः मनोभवः तस्य सर्वस्वं मनोभवसर्वस्वं Love's sum of riches i.e., capable of exciting one's passion, qualifying वदनं. तिलकविन्दुना मुद्रितं इव Her face was having as though for a seal a round sectorial mark.

Page 62. चटुलातिलकमणिः A frontal gem. The red rays flickering from frontal gem were fancied to be a shawl of red muslin about her head. मकरकेतोः केतुपताका मकरकेतुकेतुपताका इव She resembled the banner of Cupid. मुष्टे ब्रह्मन् अनादरसंयमनेन शिथिलश्च जूटिकावन्धः यस्याः सा As her tresses were not tied properly they were swaying at her back. नीलचामरावचूलिनी इव They were like dark chowries belonging to the banner. चूडायां या मणिमकरिका तथा सहिता चूडामणिमकरिकासनाया Her crest-jewel appeared like a figure of crocodile on the banner. कुलदेवता इव As she is endowed with more charms she is described as the कुलदेवता of the moon so that by worshipping her he could acquire her charm. पुनः संजीवनं तस्य औषधिः पुनःसंजीवनौषधिः इव Kāma who was reduced to ashes by

Śiva could be restored to life by her. रागसागरस्य वेला इव
 As the ocean does not go beyond the shore similarly
 she is said to confine love within her frame. यौवन-
 चन्द्रोदयस्य ज्योत्स्ना इव Nothing is so attractive by the moon-
 as by its light. Similarly the youth's loveliness is not
 so much attractive in others as in her. रतिरसामृतस्य महानदी
 इव As a river is full of water she is described to be
 abounding in ambrosial passion. बालविद्या इव Primer ;
 what one learnt in childhood never fades in his
 memory. धैर्यस्य दृतिः इव She was so firm in her mind that
 firmness itself is characterised to wait upon her to
 draw strength. गुरुशाला The abode of Guru or an
 avenue of reverence. बीजभूमिः A nursery garden ; a
 training ground. तारुण्यस्य तृप्तिरिव Just as one completely
 satisfied with an enjoyment does not desire more-
 so also is the prime youth on reaching Mālatī.

Page 63. कुसुममय्या इव. The maid carrying betel-
 box is fancied to be full of flowers since different
 flowers are attributed to her various limbs. दूरादेव च
 Even when Mālatī was at a distance. सरस्वत्या मनोरथैः
 लुण्ठिता इव Sarasvatī understood what Mālatī has to
 convey. Hence मनोरथs of Sarasvatī are fancied to
 loot from Mālatī what she wanted to convey. A
 friend coming from a distance is accorded the recep-
 tion by acts such as welcome, embrace and others.
 Such acts are also described to have been done to
 Mālatī by the मनोरथs of Sarasvatī.

Page 64. अवतीर्य Indeclinable past participle of तृ with अव to climb down. अगृह्णत् Imperfect 3rd person singular of ग्रह् to hold. Conjugate :—अगृह्णात् अगृहीतां अगृह्णन्.

समुपसृत्य Indeclinable past participle of सृ with सम् and उप to approach.

Page 65. किं वक्ष्यति इति As Sarasvatī suspected a message from Dadhīcha she considered what Mālatī would say ? स्तने विनिहितस्य वामकरस्य नखानां किरणैः दन्तुरितं स्तनविनिहितवामकरनखकिरणदन्तुरितं Rays from the nails were falling upon her bosom as she placed her left hand upon it to subdue her emotions. उद्भिद्यमानाः कुतूहलस्य अङ्कुराणां निकराः यस्य तत् उद्भिद्यमानकुतूहलाङ्कुरनिकरं इव Her heart seemed to have put forth a multitude of buds of curiosity by means of the rays of her nails. श्रवणेन श्रोतुं धावमानेन इव The leaf used as ornament falling from her ear is conceived of as the ear running forth to listen to Mālatī. समासन्नलतां अवलम्बमाना She was clinging to a creeper. अनवरतानां श्वासानां ससंदोहः एव तां It was swayed to and fro by her incessant sighs. जीविताशां इव The poet fancies the creeper as the hope of her life that was held in suspense. समुत्फुल्लस्य मुखशशिनः Her face that resembled the moon bloomed at the sight of a messenger. शृङ्गाररसेन इव The flooding of the world is fancied to be by the stream of passion. मनोरथैः उक्षिप्यमाणा इव Sarasvatī who got up from her seat is fancied to have been lifted up by her longings. How were they ? (1) मूर्तेः That took a human shape.

(2) मदनानलेन दाहेन श्यामलाः तैः मदनानलदाहश्यामलैः As they were scorched by the fire of passion they were dark. (3) निर्गल्य Hence they come out. (4) मधुकरकदम्बकैः Since they are dark they are bees.

Page 66. स्मरस्य शरैः यः संज्वरः तद्वती स्मरशरसंज्वरिणी As one who is laid up with fever she was tormented by the dart of Cupid. उदगात् Aorist 3rd person singular of इ with उद्. मालतीं कर्णमूलं प्रवेशयन्ती She drew the flower Mālatī near her ear. कपोलतले प्रतिविम्बितां तां कपोलतलप्रतिविम्बितां So bright was her cheek that it reflected the flower. लज्जया इव As though she drew Mālatī to her side out of shame to hear the message in confidence. She felt लज्जा because if the message happened to be heard by others she would feel embarrassed. अतिपेशलः Handsome. चक्षुष्यः Good looking. नियुज्यतां Potential 3rd person singular of युज् with नि to employ. श्लोकीयसी is the Comparative degree of क्षुध्र. अवस्कर Secret. Amara :—उच्चारवस्करौ शमलं शकृत्. अविद्यमानः अवस्करः यस्य तत् अनवस्करं. वरः वर्णः अस्याः अस्तीति वरवर्णिनी तत्र संबुद्धिः वरवर्णिनि. व्यावृणु Imperative 2nd person singular of वृ with वि and आ to divulge. Conjugate :—व्यावृणु-वृणुतात् वृणुतं वृणुत. वक्तुं इच्छन्तं विवाक्षितं Desiderative past passive participle of वच्.

Page 67. स्वामिभक्तिः न किञ्चित् न कारयति. One would do anything to his master to whom he is devotedly attached. कामो गुरुः God of love is his teacher i.e., the art of love is learnt from him. गुरुः also means great. His love is great. (1) चन्द्रमा जीवितेशः The moon is his lord

of life since he allays his pain by his ambrosial rays. जीवितेश may also mean (2) the god of Death as the moon awakens his passion. (3) पुरोहितः i.e., the first councillor to Dadhīcha. (1) उच्छ्वासहेतुः 'A friend, as the southern breeze is a means of place. (2) A cause of sighing' as it kindles passion and makes one heave a sigh. अन्तरङ्गस्थानेषु. Note the other meaning 'in the interior part of the body' i.e., his heart being overwhelmed by mental anguish. परमसुहृत् An intimate friend. परं असुहृत् An inveterate foe. आतः A kinsman; obtained. सर्वगताः Spies; spreading all around him. विग्रहस्य अग्रे सरन्तीति विग्रहाग्रेसराः Vanguard or that which goes before the body. In the remaining part of address Mālatī cleverly refers to various qualities of Dadhīcha by means of वक्तुम्. On expressing each of her sentiment she points out that they do not sufficiently express the feeling of her master to Sarasvatī.

Page 68. आत्मसंभावना An honour shown to one's self. For, that the prince is a good match to her is to be said by others and not by her. प्रकमविरुद्धं If he is good-natured it would not be in keeping with his quality in falling in love with maidens seen at random. अवस्थाविपरीतं The prince whom she refers to as धीर cannot be firm since he is a victim to love. सुभगः She cannot call him as सुभग since it is a fact to be decided by her. निगुणोपक्षेपः A polite insinuation. To say that he would be constant in his affection, would

involve a suggestion that the other youths are not so. अस्वामिभावोचितं A prince is accustomed to command and not to serve others. धूर्तलापः A deceptive speech or a plea of a rogue. उपप्रलोभनं Mālatī means to say that Sarasvatī would not be tempted by any allurements. गुणान् जानातीति गुणज्ञा, तथा न भवतीति अगुणज्ञा. अधिक्षेपः Censure. अविद्यमानः साक्षी यस्य तत् असाक्षिकं That he had seen her in his dreams would be a bald statement not supported by any testimony. कातरता Cowardliness ; since prince would not beg of his life. आज्ञा She is not entitled to bid her to the prince's presence and she is not in a position of a master to give such direction. देवी प्रमाणं Mālatī concludes by saying that the princess is the sole-judge.

Page 69. अथ etc. विदितः वृत्तान्तः यया तां विदितवृत्तान्तां अकरोत् She made known to Sāvitrī her love towards Dadhīcha. उत्कण्ठायाः भारं विभर्तीति उत्कण्ठभारभृत् तेन उत्कण्ठभारभृता Panting under the weight of longing. कल्पयितं Past passive participle of Denominative of कल्प. Pangs of love weighed heavily upon her hence the remaining part of the day appeared like a Kalpa. Kalpa is reckoned as a day of Brahmā.

Page 70. पुरन्दरस्य इयं or पुरन्दरः अधिष्ठाता यस्याः सा पौरन्दरी तां पौरन्दरीं दिशं प्रहसितां इव The eastern quarter was bright like a smile. केसरिणि दरीं इव Like a lion coming out of a den. तरङ्गिणि As the waters receded the waves left their marks on the sands, hence undulated. निवेद्यमानः मदनस्य संदेशः यस्यै सा निवेद्यमानमदनसंदेशः

इव As if communicating the message of Cupid. बाल-
व्यजनं तत्कृतः चन्द्रकलाकलापः येन तेन बालव्यजनीकृतचन्द्रकलाकलापेन इव
As though the digits of the moon were converted
into a fan by her hand.

Page 71. बालमृणालिकां अधिस्तनं वहन्ती To allay the
torment of love she was bearing a lotus across her
bosom. Śaṅkara adds that it was placed across since
it cannot be placed in between her breast. स्तनयन्ती It
was making sound upon them. The reading स्तनयन्ती
is to be taken along with Sarasvatī who murmured.
विलासवेत्रवता इव The lotus stalk is fancied to be a cane-
let fall by चित्तम् Cupid. प्रतिपालयामास Periphrastic Per-
fect 3rd person singular of पाल् with प्रति. अहमपि Even
a divine being with firm heart is susceptible to the
influence of love.

आजगाम etc. मालतीद्वितीयः Accompanied by Mālatī.
दधीचः आजगाम Dadhīcha came. सुरभि गन्धं वहतीति सुरभिगन्धवहः
Bringing with him sweet perfumes. मधुमास इव Like
the month of Chaitra that has sweet breezes. As वसन्त
is full of flowers the breeze is said to be laden with
perfumes. कृता मृणालानां धृतिः येन सः कृतमृणालधृतिः He was
bearing lotus-stalks to allay the heat of passion. As
applied to हंस, धृतिः is to be taken in the sense of
abode. Swans are said to live on the lotus fibres. घना प्रीतिः
तस्या उन्मुखः घनप्रीत्युन्मुखः शिखण्डी इव Like a peacock turn-
ing its face in joy at the cloud. आहितः सरसेन चन्दनेन
धवलायाः तनुलतायाः उत्कम्पः यस्य सः आहितसरसचन्दनधवललतोत्कम्पः
His delicate body that was wet with sandal paste.

had a tremor due to love. आहितः सरसानां चन्दनानां धवाः तान्
लान्ति तथाविधाः याः तनुलताः तासां उत्कम्पः The Malaya breeze
that shakes tender creepers on Dhava and sandal
trees. कृतः करेण कचग्रहः येन तेन कृतकरकचग्रहेन कृष्यमाण इव He
seemed to have been dragged by hair by the lord of
planets with his rays. The moon is the excitant
of love.

Page 72. उद्यमानः He seemed to have been borne
by the billowy current of emotion. रस (1) Flood
(2) Sentiment. उत्कलिका (1) Wave. (2) Agitation.
मत्तः मदन एव करी तस्य कर्णे यः शङ्खः स इव आचरतीति तेन मत्तमदनकरी-
कर्णशङ्खायमानेन The moon reflecting on his cheek ap-
peared like the ear-shell of Cupid in the form of
elephant when intoxicated ; Cupid is compared to
the elephant and the moon is his ear-shell. प्रथमः
समागमः तस्मिन् यो विलासः तेन विलक्षं यत् स्मितं तेन प्रथमसमागम-
विलासविलक्षस्मितेन The whitening of his cheeks by the
moon is fancied to have been brought about by the
smile of the first union. कृतं संभाषणं येन सः कृतसंभाषणः
Skilled in conversing. गिरा In words. How were
they ? हंसगद्गदया That were broken like the voice
of Hamsa. हृदयं गता या दयिता तस्या नूपुररवः तेन मिश्रा तया
हृदयगतदयितानूपुररवमिश्रया इव His voice is fancied to be
interrupted by a tinkle of anklets of his beloved
taken to heart. अमिरामां रामां अरमयत् He spent that fair
night. उपजातः विस्रम्भः यस्यां सा उपजातविस्रम्भा Taking confi-
dence. आत्मानं means स्वरूपं That she was the Goddess of
Speech cursed, was revealed by her. एकं दिवसं अनयत् The
whole year was spent as brief as a day. The union

of Sarasvatī and Dadhīcha represents the type of संभोगशृङ्गार or the love in union. It is to be noted that their love-sport is not dealt with at length here. The author is probably influenced by the rule of inappropriateness in describing the amatory sports relating to divine beings. A description of Gāndharva form of marriage is sanctioned by rhetoricians. It is significant to note that the author does not even dwell on it as the story is mainly devoted to the end of the curse.

Page 73. अथ etc. रहस्येन सह वर्तमानाः सरहस्याः With esoteric doctrines, adjectival to वेदाः. आरूढ Perfect 3rd person singular of रूढ with आ to climb up. सन् यो भर्ता तस्मिन् श्लाघा तया सन्नर्तुश्लाघया दर्शयितुं इव. With Dadhīcha enshrined in her heart she ascended to Brahmaloḥka. The poet fancies that she took him in her heart just to display her boast to the assembly of Brahmaloḥka that she had secured an ideal husband. आतुः. Cowel and Thomas take आवृ as a proper name since Dadhīcha had no brother and that 'it would be unnecessary to describe his brother or cousin as Brāhmaṇ.' In explaining the term, a different interpretation is placed by Kane. According to him the word ब्राह्मणस्य is deliberately employed by the author Bāṇa to intimate that Dadhīcha's cousin was an off-spring of Brāhmaṇa parents, while Dadhīcha, son of Chyavana and Sukanyā was the off-spring of a Brahmin and Kshatriya.

Page 74. स्तने भवः स्तन्यं, सामान्यं स्तन्यं यस्याः सा सामान्यस्तन्या
 Who were fed without favour at the same breast.
 सरस्वत्या अपत्यं पुमान् सारस्वतः, स एव आख्या यस्य सः सारस्वताख्यः, समाने
 उदरे शयितः सोदर्यः तयोः सोदर्ययोः The same degree of attach-
 ment existed in them as between two brothers.

आविर्भूतः विशेषाणां विद्यानां संभारः यस्मिन् सः आविर्भूतविशेष-
 विद्यासंभारः Who at the very outset of his youthhood
 was gifted with the entire range of science through
 his mother's grace. वाचां समूहः वाङ्मयं संचारयामास Conveyed
 the whole range of literature. समानं वयः अस्य इति सवयाः तस्मिन्
 सवयसि Of same age. कृतः दाराणां परिग्रहः येन तस्य कृतदारपरि-
 ग्रहस्य That took a wife. प्रीतिकूटः A name referring to
 Bāna's home. It was built by Sārasvata out of
 affection for his cousin Vatsa. कृष्णाजिनं अस्त्यस्य कृष्णाजिनी
 The black antelope skin was worn by him as indicat-
 ing his celibacy. मेखली Girdle made of Muñja grass.

Page 75. तस्मात् विपुलः वंशः प्रावर्तत From Vatsa
 proceeded a prolific stock. भागीरथीप्रवाहः इव Like the
 flood of the Ganges. The remaining words contain
 the adjectives qualifying both the वंश and भागीरथीप्रवाह.
 (1) प्रवर्धमानः आदिपुरुषैः जनिता या आत्मचरणस्य उन्नतिः तया निर्गतः प्रवोषः
 यस्य सः प्रवर्धमानादिपुरुषजनितात्मचरणोन्नतिनिर्गतप्रवोषः Noised
 abroad through ever increasing fame of the school
 established by its founders. (2) प्रवर्धमानः आदिपुरुषः तेन जनिता
 आत्मचरणात् उन्नतिः यस्य प्रवर्धमानादिपुरुषजनितात्मचरणोन्नतिः स चासौ निर्गत-
 प्रवोपश्च That made a loud noise as it flowed from the
 foot of Vishṇu. The river is said to have sprung
 from the foot of Vishṇu as he raised it to measure

the worlds in the incarnation of त्रिविक्रम. (1) परमेश्वरः (सम्राट्) तेन शिरसा धृतः परमेश्वरशिरोधृतः The वंश was held in great reverence even by great kings. (2) परमेश्वरेण (हरेण) शिरसा धृतः Ganges was borne on the matted hairs of Śiva as she was brought down by the penance of Bhagīratha. (1) सकलाः कलाः तासां आगमेन गम्भीरः सकलकला-गमनगम्भीरः Deep in all lores and arts. (2) कलकलेन सह यः आगमः तेन गम्भीरः The river was majestic with the uproar on account of flowing in streams from the heaven. (1) महामुनिभिः मान्यः or महामुनिवत् मान्यः महामुनिमान्यः The वंश was honoured by great sages. (2) महामुनिः (जह्नुः) तेन मान्यः The Ganges let off by Jahnu from his ear and hence she is said to be honoured by the sage. (1) विपक्षाणां क्षोमे क्षमः विपक्षक्षोभक्षमः The race was powerful to vanquish its foes. (2) विगताः पक्षाः येषां ते विपक्षाः (पक्षरहिताः) तेषां क्षोमे क्षमः So potent is the river that it wears out the mountains by its streams. In days of yore mountains were possessed of wings, and in order to prevent them from flying from one place to another causing havoc Indra cut off their wings with his thunderbolt. (1) क्षितितलेषु लब्धा आयतिः क्षितितल-लब्धायतिः The race stretched far over the world. (2) The Ganges was spreading over the vast expanse of the earth. (1) नास्ति स्खलितं यस्मिन् तद्यथा प्रवृत्तः अस्खलितप्रवृत्तः The race proceeded without stumbling i.e., without swerving from the righteous conduct. (2) अस्खलितं यथा तथा प्रवृत्तः The river also proceeds without a stumble. वत्सस्यापत्यानि पुमांसः वात्स्यायनाः. गृहमुनयः The ancestors of Bāṇa

were observing the conduct of a sage while still remaining at home. Bāṇa here speaks of the glory of the Vātsyāyana clan. आश्रितः श्रौतः यैः ते आश्रितश्रौताः अपि Devoted to the rituals prescribed by the Vedas. आलम्बितः वक्रस्य काकुः यैः तथाभूताः न भवन्तीति अनालम्बितवक्रकाकवः This is an instance of विरोधाभास. The Virodha or the incompatibility lies in the devotedness to the Vedic rituals without resorting to crane-like disagreeable tones. The apparent conflict is set rest by interpreting it as meaning 'One that did not assume the false or hypocritical muttering of cranes.' कृतकुक्कुट-व्रता अपि अवैडालवृत्तयः. The incompatibility arises in devouring the cocks when the function is not like that of a cat. The explanation is that the Vātsyāyanas are observing the कुक्कुटव्रत without being hypocritical in their conduct. (1) कुक्कुटव्रत is a fast which requires the eating of food only of the size of an egg. (2) कुक्कुटानां व्रतं (भक्षणं) Devouring the cocks.

Page 76. विवर्जिता जनपङ्क्तिः यैः ते विवर्जितजनपङ्क्तयः (1) That avoided the food prepared by ordinary people. (2) That avoided the business common to people. परिहृतकपटकीरकुचीकूर्चाकृताः They were free from wily, deceitful, guileful and boastful intent. A parrot (कीर) utters an unintelligible and incoherent speech. The intent of Vātsyāyanas are not so. कपट. They are free from vain flattery. अगृहीतगह्वरं येस्ते अगृहीतगह्वराः That discarded hypocrisy. गह्वर also means a cave. Amara :—गुहादम्भौ गह्वरे द्वे. They did

not resort to caves but remained as household sages. न्यक्कृता निकृतिः यैः ते न्यक्कृतनिकृतयः That trampled on dishonesty. प्रसन्ना प्रकृतिः येषां ते प्रसन्नप्रकृतयः Pious by nature. विगता विकृतिः येषां ते विगतविकृतयः They are fixed in mind ; without a sudden change. परेषां परिवादे पराचीनं चेतः येषां ते परपरीवादपराचीनचेतसः Their minds are not inclined to criticise others. वर्णत्रयाणां व्यावृत्त्या विशुद्धानि अन्धांसि (अन्नानि) येषां ते वर्णत्रयव्यावृत्तिविशुद्धान्वसः Their food was pure through avoiding the three castes. Relying a passage from Śvetāśvataropaniṣad, Cowell and Thomas take वर्णत्रय (a triad of colours) as a synonym for material world, the white, red and black representing सत्त्व, रजस् and तमस्. अन्ध Darkness or ignorance. They translate accordingly 'cleansed from darkness by detachment from the three colours.' वर्णत्रयावृत्ति is a misprint. धीरा या धिषणा तया अवधूता अध्येषणा यस्ते धीराधिषणावधूताध्येषणाः They disregarded the desires by their firm intellect. अध्येषणा Desire. Amara—सनिस्त्वध्येषणा याच्चा. असङ्कमुक्स्वभावाः Firm by nature. Amara—सङ्कमुक्कोऽस्थिरे. शमिता समस्तानां शाखान्तराणां संशीतिः यैस्ते शमितसमस्तशाखान्तरसंशीतयः They resolved all doubts among various schools of thoughts. शाखा means traditional recension of a particular veda. उद्घाटिताः समग्राणां ग्रन्थानां अर्थग्रन्थयः यैस्ते उद्घाटितसमग्रग्रन्थार्थग्रन्थयः This refers to their soundness in expounding the finer points of Śāstras. ऐतिह्यस्य अविमृष्टाः That were not surfeited with tradition. सत्येन शुचयः सत्यशुचयः Pure through truth. सर्वेषु सत्त्वेषु सौहार्दद्रवेण आर्द्रं हृदयं येषां ते सर्वसत्त्वसौहार्दद्रवाद्वहदयाः Hearts that were melting with the kindly feeling towards all.

Page 77. The rest of the passage in this paragraph तथा सर्वगुण etc. abound in विरोधाभास. सर्वगुणोपेताः- Endowed with all qualities. राजसेन अनभिभूताः राजसेनानभिभूताः And yet not conquered by the quality of रजस्. This rises the contradiction inasmuch as one possessed of all qualities including रजस्, is described to be not conquered by the quality of रजस्. The contradiction is to be removed by construing thus:—राज्ञः सेनया अनभिभूताः That were not dishonoured by the army of kings. क्षमाभाज etc. The contradiction arises in describing the inheritors of earth as resorting to the Nandana. The explanation is that Vātsyāyanas are possessed of patience. क्षमातद्भाजः (तद्वन्तः) क्षमाभाजः. And that they are cheering their dependents. आश्रितान् (जनान्) नन्दयन्तीति आश्रितनन्दनाः. अनिह्निषा etc. As Vidyādhara is never without swords a contradiction arises. The solution is that Vātsyāyanas are not cruel (अनिह्निषाः अकूराः) and they are possessed of knowledge (विद्याधराः विद्वांसः). अजडाः कलावन्तः The contradiction is, they without coolness are still moons. The explanation is that they are not dull-witted and also masters of arts. अदोषाः तारकाः The incompatibility lies in stars without a night. The contradiction is removed when अदोष taken in the sense of free from faults and तारक as helping others. तारयन्तीति तारकाः. परान् न उपतापयन्ति अपरोपतापिनः भास्वन्तः A sun without heat is a contradiction. The solution is that they are brilliant and not distressing others. अनुष्माणः हुतभुजः A fire without heat is the-

contradiction. But the explanation is Vātsyāyanas are not puffed up with pride and that they are great sacrificers. नास्ति कौ (पृथिव्यां) सृतिः (गतिः) येषां ते अकुसृतयः भोगिनः Since serpents are said to be not crawling on the surface of earth there appears a contradiction. The proper explanation is that they are of irreproachable conduct (अकुसृता सृतिः आचारः येषां ते). And also happy. अस्तम्भाः पुण्यालयाः Temples without pillars. This gives rise to a contradiction. The incompatibility is set at rest by taking in the sense of (1) अस्तम्भाः Free from stupefaction, (2) पुण्यालयाः Abode of good deeds. न हृष्टा क्रतुक्रिया येषां ते अलुप्तक्रतुक्रियाः दक्षाः With their sacrifices uninterrupted. To speak of them as Daksha is a contradiction in terms. The explanation is that they are दक्ष Skilful. Once Daksha performed a sacrifice to which he invited all the gods except his own son-in-law Śiva. His daughter obtaining the permission of her husband attended the sacrifice. But, when she was not received with due regard by her parents she put an end to herself by her Yogic power. Enraged at the happening, Śiva came and created chaos at which gods, invitees, sacrificers and others were thrown into confusion and driven off. This is the reference contained in the secondary significance. अव्यालः कामजितः To speak of Śiva (conqueror of Cupid) without serpents is a contradiction. The solution is they

were free from deceit and they had conquered desires. असाधारणाः द्विजातयः The contradiction lies in stating that they had two jātis without a common characteristic. But the explanation is that they were pre-eminent and also Brahmins.

Page 78. विनतायाः अपत्यं पुमान् वैनतेयः Son of Vinatā ; Garuḍa. द्विः जायत इति द्विजः That which is born twice. A bird is born once as an egg and then as a bird. A Brahmin is also a द्विज, because he is born first from the mother's womb and then from his Upanayana. Vide Amara—दन्तविप्राण्डजा द्विजाः. गुरौ (आचार्ये पितरि वा) पक्षपातः गुरुपक्षपातः विद्यते अस्येति गुरुपक्षपाती. Vinatā, Garuḍa's mother once had a quarrel with Kadru, her rival one with reference to the colour of उच्चैःश्रवस्. She suffered a defeat and as a condition of the wager she became a slave of Kadru. In order to set her at liberty, Garuḍa brought down Amṛta from Heaven as stipulated by Kadru. This is the devotedness of Garuḍa to his mother referred to in the passage—युगारम्भाः इव The four sons were like the four yugas. प्रजानां विस्तारः येषां ते प्रजाविस्ताराः Whose progeny expanded. ब्राह्मं (वैदिकं) तेजः तेन जन्यमानः ब्राह्मतेजोजन्यमानः By their Brahminical lustre; of Yugas—ब्रह्मणः इदं ब्राह्मं यत् तेजः तेन जन्यमानः That had a race sprung from the creative power of Brahmā. नारायणबाहुदण्डाः The four sons were like the four stout arms of Nārāyaṇa. (1) सत् चक्रं नन्दकः येषु ते सच्चक्रनन्दकाः The arms that were holding the discus and sword. सतां चक्रं (समाजं) नन्दयन्तीति They

pleased the circle of the good. भूमारः इव Arthapati was like the weight of the earth. How ? (1) अचला (स्थिराः) कुलस्य स्थितिः यस्य सः अचलकुलस्थितिः He did not swerve from the traditions of his race. अचलानां कुलैः (वृन्दैः) स्थितिः यस्य सः The earth was made steady by the ranges of mountains. (2) चत्वारः उदधयः तद्वत् गम्भीरः चतुर्दधिगम्भीरः He was profound like four oceans. चतुर्भिः उदधिभिः गम्भीरः The earth is surrounded by deep oceans. (3) समग्राणां अप्रजन्मनां चक्रस्य चूडामणिः समग्राप्रजन्मचक्रचूडामणिः Pre-eminent among Brabmins. रद्धान् इव The eleven sons of Arthapati were like Rudras eleven in number. सोमः अमृतरसः तस्य शीकरैः छुरितानि मुखानि येषां तान् सोमामृतरसशीकरच्छुरितमुखान् Their mouths were full of sprays of nectar of soma juice. This indicates that they, the sons are performers of great sacrifices. सोमस्य अमृतरसः तस्य शीकरैः छुरितानि मुखानि येषां तान् As applied to Rudras, their faces were covered with sprays of nectar from the moon. अलभत Imperfect 3rd person singular of लभ्. व्ययुज्यत Passive Imperfect 3rd person singular of युज् with वि to take away.

- Page 79. कृतः उपनयनादि क्रियाकलापः यस्य तरय कृतोपनयन-क्रियाकलापस्य To whom Upanayana and other associate-rites were performed. समावृत्तस्य Who had returned after completing his study in the teacher's house. Amara :—लब्धानुज्ञः समावृत्तः and Kshirasvamin's commentary thereon :—अधीत्य गुर्वज्ञिया गुरुगृहाद्यः समावर्तते. श्रुति refers to Vedas and स्मृति to Dharmasāstras. Vide Manu :—श्रुतिस्तु वेदो विज्ञेयो धर्मशास्त्रं तु वै स्मृतिः. अदशमीस्थ एव lit., not reaching the tenth decade. According to Vedas.

the natural life of a man is hundred years. शतायुर्वै पुरुषः. दशमस्य would be the decade between ninety and hundred. The term here is employed to show that the death was not in the ripe old age. It will be useful here to refer to the note of Cowell and Thomas, 'the father of Bāṇa (who was fourteen years old) cannot have been anywhere here.' आभीलं Distress. Vide Amara :—स्यात् कष्टं कृच्छ्रमाभीलम्.

Page 80. शनैः शनैः विरलतां शोकं गते By the efflux of time the grief at the loss of his father had become less absorbing. इत्वरः बभूव Bāṇa states how he had been slowly drifted into the way of a vagabond. अविनयः तस्य निदानं तस्य भावः तत्ता तथा अविनयनिदानतया A master of himself, he had been guilty of misconduct of youthful follies. कुतूहलबलतया बालभावस्य As youthhood awakens curiosity, Bāṇa wanted to gratify it by going out after novel things in the world. धैर्यप्रतिपक्षतया यौवनारम्भस्य He had repulsion to steadiness on account of his youthful age. Next the author gives a list of persons with whom he had acquaintance and friendship. पारयज्ञेव शवः पारशवः A son born of a Brahmin through a Śūdra woman, so called because he was not competent to make spiritual offerings as a son. Vide Manu :—यं ब्राह्मणस्तु शूद्रायां कामादुपादयेत्पुत्रम् । स पारयज्ञेव शवस्तस्मात्पारशवः स्मृतः ॥ भाषाकविः A vernacular poet or a writer of songs. प्राकृतकृत्कुलपुत्रः A young composer of prākṛtic poems. Prākṛt represents one of the classifications of literature according to the language. The division

of Prākṛt according to Daṇḍin is that descended of Sanskrit, that which resembles it and that which is provincial. Mahārāshṭra is the best among the dialects, the others being शौरसेनी, गौडी, लाटी. कात्यायनिका A middle-aged or an elderly widow robed in red ascetic dress. जाङ्गलिकः A curer of poison. Amara—विषवैद्यो जाङ्गलिकः. जालिको is a misprint.

Page 81. कलादः A goldsmith. Amara :—नाडिधमः स्वर्णकारः कलादो स्वमकारके. हैरिकः One who supervises goldsmith. पुस्तकृत् लेप्यकारः A model-maker. मारदङ्गिकः Drummer. सैरन्ध्री An independent artisan employed in the house of others. Amara :—सैरन्ध्री परवेष्टमस्था स्वतन्त्रा शिल्पकारिका. संवाहिक Shampooing. Amara :—स्यान्मर्दनं संवहनम्. अक्षैः दीव्यतीति आक्षिकः A dice player. पाराशरी A Parāśāra mendicant. क्षपणकः A jain mendicant. कथकः A narrator of Purāṇas. अमुरविवरव्यसनी One who enters into the chasm in search of treasures which are at the bottom of earth; treasure-seeker. अमुरविवर means a subterranean cave leading to Nether world. धातुवादवित् One who transmutes the baser materials into gold; an alchemist. ददुरं करोतीति दादुरिकः Potter. मस्करी An ascetic. Vide Amara :—भिक्षुः परित्राट् कर्मन्दी पाराशर्यपि मस्करी.

Page 82. निम्नतां उपगतः Being influenced on account of his young age. अविच्छिन्ने विद्याप्रसङ्गे. Despite his uninterrupted pursuit of knowledge. निरवग्रहः Unrestrained. ग्रहवान् इव As one possessed of evil spirits.

अथ, विपश्चित् तस्य इयं वैपश्चिती तां वैपश्चितीं He regained the sage attitude of mind. The factors that facilitated.

the regaining of scholarly attitude are set out by various adjectives. (1) अत्युदारा या व्यवहृतिः तया मनोहरन्ति यानि तद्वन्ति अत्युदारव्यवहृतिमनोह्रन्ति राजकुलानि वीक्ष्यमाणः He was attracted by the noble practices of the great courts of kings. (2) निरवद्याभिः विद्याभिः विद्योतितानि निरवद्यविद्याविद्योतितानि गुरुकुलानि सेवमानः He met with great scholars that were illustrious with unblemished knowledge. (3) महार्हाः आलापाः तैः गम्भीराः गुणवत्यः गोष्ठ्यः ताः महार्हालापगम्भीरगुणवद्गोष्ठीः उपतिष्ठमानः He attended the meetings of able men holding priceless discussions. स्वभावेन गम्भीराणि धीर्धनानि येषां तानि स्वभावगम्भीरधीर्धनानि गाहमानः He moved in the world of intelligent persons endowed with natural wealth of knowledge.

Page 83. अगमत् Aorist 3rd person singular of गम्. Conjugate :—अगमत् अगमतां अगमन्. आनन्दितं अभिगमनं यस्य सः आनन्दिताभिगमनः Who was accorded reception. उत्सवदिवस इव Like a day of festivity. आप्तैः By his relatives. How were they ? (1) चिरदर्शनाद् अभिनवीभूतौ स्नेहसद्भावौ येषां तैः अभिनवीभूतस्नेहसद्भावैः That renewed their affection and amiability after a long absence. (2) ससंस्तवं परिचयं प्रकटितं ज्ञातेयं यैः तैः That exhibited their relationship by becoming intimate with him. बालमित्रमण्डलस्य मध्यगतः मोक्षसुखं इव अन्वभवत् Passing through the midst of the mild sun's disc. A liberated soul is said to pass through the centre of the sun on the path of liberation. The sun loses its power to burn in his presence.

End of the First Ucchhvāsa.

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